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MARCH 6, 1921

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Charming star of stage and film plays, whose second Real-art picture, "The Stolen Kiss," is now in course of production.

DRAMATIC MIRROR

BROADWAY BUZZ

FROM LOUIS R. REID

MOST everybody's happy over the announcement that "Florodora" is to be revived. And what an event in the theater if the original "Florodora" sextette can be corralled. But that is hopelessly impossible. Just as impossible as—say—a complete assembly of all the descendants of the Mayflower pilgrims. If all the members of the original "Florodora" sextette were to be stretched in line they would reach from Pittsburgh to Paris. Pittsburgh alone could supply eighteen or twenty of them from the Street of the Steel Kings. And Paris could furnish another twenty from the Rue de Retired American Millionaires. Then there is New York with a good representation. And Detroit where eight or ten of the sex-



tette married wealthy motor car manufacturers. Chicago would do something for the cause, for if report is correct three or four Florodora sextette girls married monarchs of the stock yards. And then there are the brewers of Milwaukee and St. Louis who might not prove ungenerous either in allowing their wives to resume their old places in the old sextette. How about London and Palm Beach and Havana? Could they not also be relied upon for a contribution?

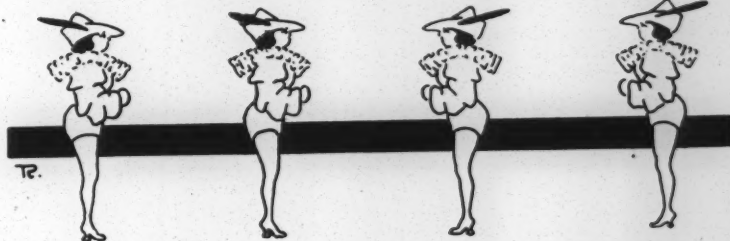
It Was Not a Feature of a circus or a street fair, either. However, an aeroplane marriage has taken place in the United States. What will be the obvious result, Gerald? And Gerald promptly answers that the unhappy couple will come down to earth in due course.

"Do you believe in free speech?" Asked a fellow of a maid.
"Yes, yes, ev'rywhere but in the theater, sir," she said.

Whereupon the maid went on to explain that she could hear but little of "Beyond the Horizon" at the matinee which she attended, because of the ceaseless chatter around her. "The audience," she said, "kept up a running fire of comment on spring clothes and receptions and dances and plays and now I've got to go to 'Beyond the Horizon' again to know what it's all about. Can you blame me for getting reactionary if I find free speech expensive?"

Bennie Tells Me

the Winter Garden spends \$1,000 weekly in advertising "The Passing Show of 1919" in electric lights in front of the theater. The names of CHAS. DARNTON EVE-WORLD and LOUIS DEFOE WORLD take up a fourth of the sign or \$250 (\$125 apiece) worth of it. What we would like to know is whether the other critics believe this \$250 is judiciously expended.



"No more diaphanous lingerie" is the latest slogan of the chorus girls in "Irene." Of course, isn't summer coming—the customary season for furs and heavy broadcloth?

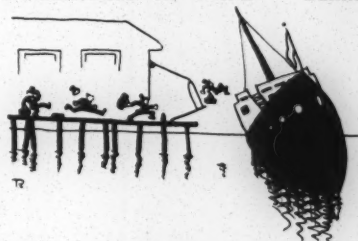
"You May Not Believe It"

says Samuel Hoffenstein, but A. H. Woods has paid \$1,933,244.52 in salaries to actors in his employ during the year 1919. Talking in such figures may sound like a couple of movie magnates at luncheon, but I hope it will not excite too strongly the emotions of college professors, newspaper workers, clerks and other unaffiliated professions and thus tempt them to join the downtrodden thespians and overcrowd the already teeming actor market.

"Pour Out Wine At Iron River," headlines an evening paper. "All they need now is the beef," says the actor who thinks he might succeed Will Rogers or Nat Wills or some other jokester of the stage.

Not a Day Passes

that the passport bureau is not flooded with requests from theatrical managers for transportation to Europe. And each request seems to be granted. Talk about invasions! The American managers are about ready to block the traffic of the great theater streets of London and Paris in their anxiety to keep the native market up to the frenzied mark of this season. "A. H. Woods will sail soon for England on board the Mauretania." "The Mauretania will sail soon for England with Arthur Hammerstein on board." "Sailing



soon for England on board the Mauretania will be Morris Gest." "On board the Mauretania William A. Brady will sail soon for England." "G. M. Anderson is sailing soon for England on board the Mauretania." "J. J. Shubert will sail soon on the Mauretania for England." Thus the bulletins reach the public eye. Are they merely to gain sea legs or to see legs—that is the question. But America can always stand more musical comedies. And as long as the movies keep up their heavy inroads upon our chorus girls it is important that the managers keep an eye on the future.

The London Times insists upon referring to him as Mr. Chaplin.

The Moving Finger Writes—

As I was sitting at my Ouija board, (Good Ouija board, kind Ouija board)

I watched the spirit moving toward The letter Z before me.

Ah ha, I shouted, now at last I'll learn

(I may now learn, I must now learn) If to success my fate will turn,

Though p'raps success will bore me?

I asked it, "Tell who will produce my play,

(Oh such a play, the greatest play) On the little old street we call Broadway,

The beginning of next season." And Ouija spelled Z-U-K-O-R,

(The picture czar, famed wide and far)

"He must need a play for another star."

It answered, "That's the reason."

Will the critics like it, I begged to know,

(I wanted to know, I had to know) For if they praise it, I'll have the dough

To make me independent.

And the board replied, "You should not care,

(You must not care, you will not care)

In spite of them all, the money's there

To make you quite resplendent.

"For Zukor will screen it in case of need,

(In case of need, there may be need)"

And I replied haughtily, "Will he, indeed!"

"He never," it said, "makes a blunder;

The cash will come in a golden stream,

(In a golden stream, never-ending stream)

it will seem to you like a beautiful dream,

A genuine Paramount wonder."

A morning newspaper—the Tribune announces flamboyantly a series of bedtime stories. Is it subtle propaganda to keep the Tribune in the overcoat pocket and carry it home and to bed, rather than leave it in the subway or on the office desk? Or perhaps the circulation department has in mind Tribune readers more than 400 miles away to whom the paper comes at bedtime. Or then again it may be an answer to brother Hearst, who has his first evening edition issued in time for the grapefruit and coffee.

Those Burglars

who sent theater tickets to a man and his wife before robbing their house may not have been so enterprising after all. If the burglars bought the

tickets to "The Gold Diggers" or "Abraham Lincoln" or any other attraction for which there is a loud public clamor, or for which seats are selling, according to the press agents, seventy-six weeks ahead, they may have got the worst of the bargain. Any man and wife who has tried to get such tickets would say so, despite the loss of their tiffanys' and gorphams'.

One Hears That

the theatrical managers are wholly indifferent to the threatening attitude of labor. Indeed, they are hopping, one hears, that labor will demand more holidays in keeping with its demand for more money. And holidays are meaning more and more to the box-office. They seem occasions for concentrated drives on the theater. It would not surprise us if there were soon on foot a subtle propaganda waged by labor, but inspired and backed by the theater managers, for Work Day, Pay Day, Washing Day, Reduce-the-Cost-of-Living Day to be added to all the other holidays.

LEO
DITRICHSTEIN**Tis Said**

that Leo—some people insist on pronouncing it Layo—Ditrichstein is collaborating upon a musical play with a famous virtuoso. Who can it be? Let's see. There's Grainger, Godowsky, pianists of power; there's Spalding and Hoffman, Fritz Kreisler and Bauer; there's Heifetz and Elman, Leginska, Ganz,—oh; do tell us dear Leo, we're anxious to know.

INTERVIEWER: "Have you given up musical comedy?"

CLIFTON CRAWFORD: "Yes, at least for the present. And I doubt if I ever appear in it again. Musical comedy has its limitations and what reputation one can achieve in it is more as a clown than as a comedian. I would much prefer to play in something like 'My Lady Friends' than in the best girl-and-music show that might be devised."

INTERVIEWER: "Were you not a producer for a short time?"

MR. CRAWFORD: "Yes—for a short time. I presented a musical play last summer out of town, called 'I Love a Lassie.' But I found that being its business manager, its advertising agent, its producer, its author, composer and chief actor brought too many responsibilities. And I don't claim to be a superman. I had enough to do on the stage without attending to business details. I don't think I'll produce any more. But there is a possibility that I may take a fling at the movies."

THE NEW PLAYS ON BROADWAY

"GEORGE WASHINGTON"

Text Book Conception of Our Early History Presented

Play in a Prologue and Three Acts. By Percy Mackaye. Staged by the author and J. Harry Irvine. Settings and costumes by Robert Edmond Jones. Music arranged by Elliott Schenck. Produced by Walter Hampden at the Lyric Theater, March 1.

Quilloquon.....George Marion
A Little Boy.....Fred J. Verdi
A Little Girl.....Phyllis Loughton
Lawrence Washington.....Frank Arundel
Lord Fairfax.....Allen Thomas
Mammy Sal.....Nellie Peck Saunders
Mary Washington.....Elsie Herndon Kearns
George Washington.....Walter Hampden
Humphrey Knight.....Ernest Rowan
Zekiel.....G. F. Hannam-Clark
Martha Washington.....Beatrice Reinhardt
Chaplain Emerson.....Jerome Colomar
Colonel Henry Knox.....Frank Arundel
Tom Paine.....Maxwell Ryder
Lieut. James Monroe.....William Sauter
Alexander Hamilton.....Gerald Hamer
Billy.....Coulter Gaines
Marquis de LaFayette.....Paul Leyssac
Patrick Henry.....Charles Webster
Betsy Ross.....Beatrice Maude

Despite an occasionally vivid pictorial quality and a poetic eloquence in the dialogue, despite one or two effective settings from the workshop of Robert Edmond Jones, despite the grace and nobility in Walter Hampden's impersonation of the title role Percy Mackaye's historical pageant, "George Washington" is a wearisome affair. By no stretch of the imagination can it be called a play. Why it was labeled so on the program is a mystery, unless it be to call into comparison that play of a latter-day figure in American history which is one of the great successes of the current season at the Cort Theater.

However, it is unfair to compare "George Washington" with "Abraham Lincoln." The latter is a moving chronicle of spiritual quality written with inspiration and revealing the great hero of a great crisis in our history as a human being. "George Washington" is at no time moving or vital. It is without spiritual quality or inspiration and it presents "the man who made us" in familiar text book proportions.



There is the ineradicable impression that it was written at the height of a patriotic mood during the war for presentation on the college campus or as a feature of a patriotic fête of Long Island society. With meticulous care it neglects any mention of Baron von Steuben, but it does call attention to the German invaders of the Middle Atlantic States in the winter of 1776.

Performed by a community with hundreds in the cast to lend the pretentiousness required it might serve its own ends. But the limitations of the theater stifle its pictorial scope. The pageant naturally is episodic, but there is an effort at continuity in the medium of a ballad singer who, with two little children, links together the various scenes with snatches of folk songs of the mountaineers of the Blue Ridge and the Appalachians. A little of this folderol goes a long way. Though George Marion gave a humor and picturesqueness to the ballad singer

Walter Hampden Presents Mackaye's Uninspired Chronicle of George Washington—William Collier in New Farce—"Tick Tack Toe" a Review With Manicure Girls

his efforts grew increasingly futile and tiresome, only one of his songs—it concerned the life of gypsies—found any response in the audience.

The scenes comprised certain significant periods in the life of Washington stretching from 1750, when he had returned to Mount Vernon after a surveying expedition to 1782



when, after the end of the War of the Revolution, he again returned home. Intervening, we see Washington leaving Mount Vernon to take charge of the Continental army, at his headquarters in Cambridge, on the banks of the Delaware prior to crossing the river on Christmas night, 1776; at Valley Forge and at Yorktown.

And through all the scenes he moves with an unyielding stiffness, an unrelenting seriousness. His gestures are as grandiloquent as his speeches are bombastic. In other words it is not the real, human Washington that we behold, but the story book figure. The other characters who were his great contemporaries—Hamilton, Lafayette, Monroe, Tom Paine, Patrick Henry—are also stamped in this mold. They have been conceived with the faint and unsatisfactory brush of the grammar school teacher rather than with the broad and vital brush of an inspired dramatist as they should have been if the figures are to be vital subjects in the theater.

Mr. Hampden has performed a great service for Mr. Mackaye. He has given the pageant a colorful setting. Painstaking care has been used in the direction. The various roles are generally in capable hands. Mr. Hampden makes a commanding figure of Washington. There is a heroic statue of him presented when he stands on a pedestal and reads the Declaration of Independence. He brings to it a fine note of pride of race and the heritage of freedom which England has given him. And there is not absent a touch of the pathos in the despair and loneliness of a seemingly losing struggle.

Gerald Hamer gave an almost aesthetic note to the character of the patriotic Hamilton, though he acted with boyish ardor. Beatrice Reinhardt was a winsome Martha Washington. Charles Webster was the vehement Patrick Henry and Paul Leyssac sounded a rhetorical trumpet as the young Lafayette. Plantation songs helped to lend atmosphere.

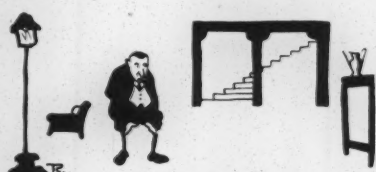
LOUIS R. REID.

"THE HOTTENTOT" William Collier in a Farce that Reeks of the Stable

A new Farce in Three Acts by Victor Mapes and William Collier. Presented by Sam H. Harris at the George M. Cohan Theater, March 1. Staged by William Collier and Sam Forrest. Miss Andrews' gowns by Boue Soeurs.

Swift.....Donald Meek
Mrs. Ollie Gilford.....Helen Wolcott
Larry Crawford.....Calvin Thomas
Alex Fairfax.....Arthur Howard
Ollie Gilford.....Frederic Karr
Peggy Fairfax.....Frances Carson
Mrs. Chadwick.....Ann Andrews
Perkins.....Edwin Taylor
Sam Harrington.....William Collier
Alice.....Dorie Sawyer
McKisson.....Claude Cooper
Reggie Townsend.....Howard Hull Gibson

Without any fear of being too witty, one might aptly describe William Collier's latest vehicle as a horse play. The title-role is that of a horse, and the sole topic of conversation during the three acts is horses. So emphatically do all the characters declare their love for horses and the utter worthlessness of any one who does not share their passion, that one feels a certain timidity in expressing the opinion that as a subject for a play horses leave something to be desired.



The program states distinctly that this is a "new" farce, thus forestalling the natural supposition that perhaps it might be a revival of an opus popular in the day when horses were in general use. Many obsolete appurtenances of the drama are indulged in; there is an ample supply of alcoholic stimulants, there is a villain, there is an off-stage race. There is even a moderate use of the soliloquy, though the "aside" has been abandoned. A very nifty touring car is in view, however, throughout the third act, and the ladies adorn themselves in modish gowns. These with certain remarks in reference to the high cost of theater tickets and other current inconveniences, are relied on to completely modernize the play.

But there is Collier. It really doesn't matter what he plays. The only logical reason he has for changing plays at all is to provide an excuse to go again to see him. He is never less than amusing and sometimes a great deal more. In "The Hottentot" he is, running true to form. All the familiar Collierisms are employed with the familiar results, and that is sufficient recommendation for any Collier farce.

It is of historic interest, too, to sit in a Broadway theater in the year 1920 and hear a description of an imaginary horserace such as the one Miss Carson is called upon to give. With wide eyes and outstretched

arm she traces the exciting progress of several fictitious steeds about the auditorium. Now they have left the lower stage box on the right, now they are nearing the center aisle near the main entrance, now they are opposite seat N 13, and now they have achieved the lower stage box on the left, with the favorite leading by a neck! The same theme is repeated in the third act as a sextette with excellent effect, the audience bursting into rapturous applause at the finish.

The story is a very simple one. Collier detests horses. He was thrown once and has been leary of the beasts ever since. But the girl he loves insists that no one without equine enthusiasms need aspire to her hand, so he pretends to be a horseman. So involved in deceit he becomes that he is forced to ride a particularly savage animal yclept "The Hottentot," in an amateur steeplechase. All odds are against him, but of course he wins the race and with it the girl.

Donald Meek plays a butler in a very amusing manner. The rest of the cast is acceptable though for the main not distinguished. The greatest sensation of the evening is provided in the aggregation of gowns worn by Miss Andrews.—JOHN J. MARTIN.

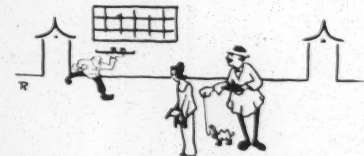
"TICK TACK TOE" Manicure Girls Feature Cabaret Revue at the Princess

Revue in Two Acts and Eleven Scenes. Dialogue, Music and Lyrics by Herman Timberg. Staged by the author. Costumes designed by Homer Conant and executed by Behrens Costume Co. Produced by Mr. Timberg at the Princess Theater, Feb. 23.

PRINCIPALS: Flo Lewis, Jay Gould, Herman Timberg, Dora Hilton, C. Leland Marsh, Billy Dreyer, Pearl Eaton, George Mayo, Hattie Darling, J. Guilfoyle.

Herman Timberg, as a vaudeville producer and actor, has been alert to the need of sensing the public pulse in his variety offerings. Not only up to date but up to the very minute is essential for great success in the vaudeville houses. This knowledge enabled George M. Cohan to rise to his important place in the theater. If Mr. Timberg is setting up M. Cohan as his model he too is on the right road to great success.

And it would seem as if Mr. Timberg was up to the very minute in "Tick Tack Toe." He is aware of the crowded condition of the hotels—the lobbies and grill rooms and the manicure shops. Very well, he will make a sort of hotel out of the Princess Theater. He will allow the members of his ensemble to walk



about among the audience. And he will institute manicuring of the customers. All of which must be duly recorded if truth is our aim.

The promenading of the chorus brought wide-eyed attention from the masculine contingent and the manicuring was a polished success, though the operation was confined to people occupying the aisle seats. The writer enjoyed the experience, though with a

(Continued from page 414)

note of sadness for his particular manicure went out of his life as quickly as he asked her what she thought about Article X of the League of Nations.

The entertainment as a whole? Well, it was just one of those zippy cabaret affairs. There would be great stretches of monotony and then would come an enlivening moment of dance and song in which a successful effort was made at originality. Of genuine distinction there was none. There was none of the smart and dainty air that has been associated with musical offering at the Princess. Indeed, "Tick Tack Toe" was unique. It represented ambition, overtowering ambition sometimes. It had the pep of chile con carne but it also had the cloying effect of chile con carne when one north of the Rio Grande attempts to eat too much of it.

The revue is an elaboration of a miniature offering which *Timberg* presented in vaudeville. Most of the action takes place in a Chinese restaurant in which various talented actors display their gifts in comedy patter and accented dancing. Leading this array of talent is *Flo Lewis*, a very agreeable young lady, pleasant to look at, and possessing a dancing ability of a high order. Her chief assistant is *Jay Gould*, a happy-go-lucky youth with a good sense of comedy and knowing the special trick of "getting a song across" the foot-

lights. As for the producer, composer, librettist, actor, *Mr. Timberg*, he gave vent to his unusual energy all through the play, dancing like a Russian, playing a fiddle like a Hungarian and talking like a Hebrew. *George Mayo*, *C. Leland Marsh*, *Pearl Eaton* and *Hattie Darling* were other leading performers. And then there was a girl who repeated three times in seven minutes "That's all there is, there isn't any more" after the manner of *Ethel Barrymore*.

Travesties upon the automat, a hotel bedroom, a theatrical manager's office took up most of the second act. They merely served chiefly to lead up to the manicuring diversion which pleased all males, accompanied and unaccompanied by wives or sweet-hearts.

LOUIS R. REID.

Florence Nash Opens in "Cornered"

Florence Nash opened up in Wilkes-Barre February 23 in her new melodrama, "Cornered," a play which afforded her every opportunity of duplicating her "Within the Law" success. "Cornered" begins with the setting of a dive in lower New York, the plot dealing with the action on the part of a band of crooks to substitute a girl for a rich heiress. Miss Nash acted in a dual role, and her efforts were much applauded. Several minor changes are contemplated before the New York opening. The cast included Morgan

Coman, Robert Forsyth, Walter Walker, Ray Brown, Wyrley Birch, Amelia Gardner, Mabel Caruthers, Michele Burani, and Elizabeth Shirley.

"POLDEKIN"

George Arliss in New Tarkington Play in Hartford

"Poldekin", the new Booth Tarkington play with George Arliss in the leading role made a distinct impression on the audiences at Parson's Theater, Hartford, at the premier presentation March 1. The play is sincere, the story is vital, and unlike many others of the stage, is timely.

The principal character, Poldekin, is one of a band of Bolsheviks who leave Russia to bring their alien message to free America; unlike the others his mind is open, he does not share in the intensity of belief of his comrades. In the end, when he is left the task of printing radical literature, of circulating red flags, he sees the light, and instead prints and distributes messages of true patriotism and hundreds of flags of red white and blue, with forty-eight stars in the corner. He is killed by a member of the band but dies happily, a smile on his lips.

The tragic ending, tragic to the audience, not to the character, may be altered. Poldekin is an admirable character, death is a bitter price for

his honest work. However the play is impressive, there is little action but it grips the mind.

George Arliss is masterly as Poldekin, he is humorous, sincere, never artificial; his character is portrayed as a most lovable one. *Carl Anthony*, once a Hartford stock favorite, is admirable as the blind and aged leader of the band; *Manart Kippen* played well as the power loving intellectual; *Jean Robertson* was effective as the daughter of the aged leader; *Norma Mitchell*, as a woman of light morals but a sound heart, acted her role with abandonment and sincerity. *John Ellis* and others are seen to advantage. S. W. SMITH.

"Village" Carnival at Astor

Many stage stars will judge the costume prizes at the Greenwich Village Carnival to be held in the Grand Ballroom of the Hotel Astor, Friday night, March 12. Among the box holders will be *Ethel Barrymore*, *Jane Cowl*, *Lenore Ulric*, *Olive Thomas*, *Fritz Kreisler*, *John Charles Thomas*, *Richard Barthelmess*, *Willy Pogany*. *S. Jay Kaufman* is chairman of the costume committee and will have charge of the pageant. Among special features will be dances by *Michio Ito*, and *Corlief Mise* of the Royal Grand Opera Ballet at Antwerp. This will be the first American appearance of *Mlle. Mise*. Boxes will be reserved for wounded soldiers from neighboring hospitals.

BROADWAY TIME TABLE—Week of March 8th

Play	Principal Players	What It Is	No. of Times	Theater	Location	Time of Performances
Abraham Lincoln	Frank McGlynn	Inspiring historical drama.	100	Cort	West 48th	Eve. 8.15 Mat. W. & S. 2.20
The Acquittal	Chrystal Herne, Wm. Harrigan	Delightful dime-novel play	73	Cohan and Harris	West 42nd	Eve. 8.30 Mat. W. & S. 2.30
Adam and Eva	Ruth Shepley, Otto Kruger	Well acted light comedy	198	Longacre	West 48th	Eve. 8.30 Mat. W. & S. 2.20
Approdite	Dorothy Dalton	Colorful Oriental pageant	117	Century	Central Park W.	Eve. 8.15 Mat. W. & S. 2.15
Apple Blossoms	John Charles Thomas, Wilda Bennett	Opera by Kreisler	171	Globe	Bway & 46th	Eve. 8.15 Mat. W. & S. 2.20
As You Were	Sam Bernard, Irene Bordoni	Vastly amusing revue	49	Central	Bway & 47th	Eve. 8.30 Mat. W. & S. 2.30
Beyond the Horizon	Richard Bennett, Helen MacKellar	Drama of misdirected lines	27	Moroseo	West 45th	Special Mats. T. W. & F. 2.30
Breakfast in Bed	Florence Moore	Boisterous farce	41	Eltinge	West 42nd	Eve. 8.30 Mat. W. & S. 2.20
Buddies	Donald Brian, Peggy Wood	Comedy with soldier heroes	157	Selwyn	West 42nd	Eve. 8.30 Mat. W. & S. 2.30
The Cat Bird	John Drew	A professor's love story	28	Maxine Elliott's	West 39th	Eve. 8.30 Mat. W. & S. 2.30
Clarence	Alfred Lunt, Glenn Hunter	Comedy of youth by Tarkington	200	Hudson	West 44th	Eve. 8.30 Mat. W. & S. 2.20
Deceasee	Ethel Barrymore	Brilliant play and playing	161	Empire	Bway & 40th	Eve. 9.30 Mat. W. & S. 2.30
East is West	Fay Bainter	Chinese Peg O' My Heart	325	Astor	Bway & 45th	Eve. 8.30 Mat. W. & S. 2.30
The Famous Mrs. Fair	Henry Miller, Blanche Bates	Excellent domestic comedy	90	Miller's	West 43rd	Eve. 8.30 Mat. Th. & S. 2.15
George Washington	Walter Hampden	Reviewed in this issue	8	Lyric	West 42nd	Eve. 8.30 Mat. W. & S. 2.20
The Gold Diggers	Ina Claire, Bruce McRae	Comedy of chorus girls	197	Lyceum	West 45th	Eve. 8.30 Mat. Th. & S. 2.20
Grand Opera	Chicago Opera Co.	Reperitory		Metropolitan	Bway & 40th	Eve. 8.00 Mat. S. 2.00
Happy Days	Hippodrome show	Panorama with a thrill	321	Hippodrome	Lex. & 51st	Eve. 8.00 Mat. W. & S. 2.00
He and She	Rachel Crothers, Cyril Keightley	Drama on feminism	29	Little	6th & 44th	Eve. 8.15 Mat. daily 2.15
The Hon. Abe Potash	Barney Bernard	Political comedy.	173	Bijou	West 44th	Eve. 8.30 Mat. W. & S. 2.30
The Hottentot	William Collier	Reviewed in this issue	8	Cohan	West 45th	Eve. 8.30 Mat. W. & S. 2.20
Irene	Edith Day	Above-average musical comedy	103	Vanderbilt	Bway & 42nd	Eve. 8.30 Mat. W. & S. 2.30
Jane Clegg	Margaret Wycherly	English character drama	16	Theater Guild	West 48th	Eve. 8.30 Mat. W. & S. 2.30
The Letter of the Law	Lionel Barrymore	Brieux's attack on French Courts	17	Criterion	6th & 35th	Eve. 8.30 Mat. W. & S. 2.30
Lightnin'	Frank Bacon	Delightful character comedy	644	Gaiety	Bway & 44th	Eve. 8.30 Mat. W. & S. 2.30
The Little Whopper	Vivienne Segal	A little lie set to music	173	Casino	Bway & 46th	Eve. 8.20 Mat. W. & S. 2.20
Look Who's Here	Cecil Lean, Cleo Mayfield	Reviewed in this issue	7	44th St.	Bway & 39th	Eve. 8.20 Mat. W. & S. 2.20
The Magic Melody	Charles Purcell, Julia Dean	Romantic opera	139	Shubert	West 44th	Eve. 8.15 Mat. W. & S. 2.15
Mamma's Affair	Effie Shannon, Robert Edeson, Ida St. Leon	Comedy of a hypochondriac.	38	Fulton	West 46th	Eve. 8.30 Mat. W. & S. 2.30
Monsieur Beaucaire	Marion Green, Blanche Tomlin, Lennox Pawle	Charming romantic opera	104	New Amsterdam	West 42nd	Eve. 8.30 Mat. W. & S. 2.15
My Golden Girl	Victor Morley, Marie Carroll	Victor Herbert musical comedy	42	Nora Bayes	West 44th	Eve. 8.30 Mat. W. & S. 2.30
My Lady Friends	Clifton Crawford	Sparkling farce	113	Comedy	West 41st	Eve. 8.25 Mat. Th. & S. 2.25
The Night Boat	John E. Hazard, Ada Lewis	Excellent musical comedy	42	Liberty	West 42nd	Eve. 8.30 Mat. W. & S. 2.20
The Passion Flower	Nance O'Neil	Tense Spanish drama.	65	Belmont	West 48th	Eve. 8.30 Mat. W. & S. 2.30
Passing Show of 1919	Blanche Ring, Chas. Winninger	Zippy, extravagant revue	177	Winter Garden	Bway & 50th	Eve. 8.15 Mat. Tu., Th., S. 2.00
The Purple Mask	Leo Ditrichstein, Brandon Tynan	Clock-and-dagger melodrama	73	Booth	West 45th	Eve. 8.30 Mat. W. & S. 2.30
Richard III	John Barrymore	To be reviewed	1	Plymouth	West 45th	Eve. 8.20 Mat. W. & S. 2.20
Ruddigore	Society of American Singers	Noteworthy revival		Park	Columbus Circle	Eve. 8.15 Mat. W. & S. 2.15
Russian Isba	Serge Borowski	Russian peasant fete	15	Manhattan	West 34th	Eve. 8.30 Mat. W. & S. 2.30
Sacred and Profane Love	Elsie Ferguson	Arnold Bennett's novel dramatized	16	Moroseo	West 45th	Eve. 8.30 Mat. W. & S. 2.30
Scandal	Chas. Cherry, Francine Larrimore	Comedy with a punch	212	39th St.	West 39th	Eve. 8.45 Mat. W. & S. 2.30
Shavings	Harry Beresford, James Bradbury	Rural comedy of Cape Cod	15	Knickerbocker	Bway & 39th	Eve. 8.30 Mat. W. & S. 2.30
The Sign on the Door	Mary Ryan, Lee Baker, Lowell Sherman	Melodrama with a murder	95	Republic	West 42nd	Eve. 9.40 Mat. W. & S. 2.30
Smilin' Through	Jane Cowl	Play of spirit influence	80	Broadhurst	West 44th	Eve. 8.30 Mat. Th. & S. 2.30
The Son-Daughter	Lenore Ulric	Fell Street dramatized	128	Belasco	West 44th	Eve. 8.30 Mat. Th. & S. 2.30
Sophie	Emily Stevens	To be reviewed	7	Greenwich Village	Sheridan Sq.	Eve. 9.30 Mat. Th. & S. 2.30
The Storm	Helen MacKellar	Fires of love and forests	184	48th St.	West 48th	Eve. 8.30 Mat. W. & S. 2.30
Tick-Tack-Toe	Flo Lewis, Jay Gould	Reviewed in this issue	16	Princess	West 39th	Eve. 8.30 Mat. W. & S. 2.30
Wedding Bells	Margaret Lawrence, Wallace Eddinger	Bright comedy of love and lovers	137	Harris	West 42nd	Eve. 8.30 Mat. W. & S. 2.30
The Wonderful Thing	Jeanne Eagels	Reviewed in this issue	24	Playhouse	West 48th	Eve. 8.30 Mat. Th. & S. 2.30
Vaudeville						
Vaudeville	Harry Fox, Anna Held, Jr.	Songs and dances		Colonial	Bway & 62nd	Eve. 8.00 Mat. daily 2.00
Vaudeville	Harry Fox, Herschel Henlere	Songs, comedy and piano playing		Palace	Bway & 47th	Eve. 8.00 Mat. daily 2.00
Vaudeville	May Wirth, Roscoe Ails	Horseback riding, jazz		Riverside	Bway & 96th	Eve. 8.00 Mat. daily 2.00
Motion Pictures						
Black is White	Dorothy Dalton	Mystery drama		Capitol	Bway & 50th	1 P. M. to 11 P. M.
His House in Order	Elsie Ferguson	Domestic drama by Pinero		Rivoli	Bway & 49th	1 P. M. to 11 P. M.
On Search of a Sinner	Constance Talmadge	Light Comedy		Strand	Bway & 47th	1 P. M. to 11 P. M.
The Lone Hand	Roy Stewart	Western drama		Academy	14th & Irving	11 A. M. to 11 P. M.
Pollyanna	Mary Pickford	Comedy of "Glad Girl"		Academy	14th & Irving	11 A. M. to 11 P. M.
Six Best Cellars	Bryant Washburn	Prohibition comedy		Rialto	Bway & 42nd	1 P. M. to 11 P. M.



MARION DAVIES

Who has just begun work on Robert W. Chambers' "The Restless Sex," a Cosmopolitan Production to be released as a Paramount-Artcraft Special. Miss Davies will play the role of Stephanie Quest, one of the best known of the Chambers heroines.

EDITH DAY

One of the season's greatest musical comedy successes is "Irene" at the Vanderbilt Theater, and the chief reason for its success is Miss Day, who makes the title role "a thing of beauty" and "a joy forever." Miss Day is also a cinema star who is destined to shine among the brightest. Her latest screen vehicle, which is soon to make its first public appearance, is a special feature production entitled "Children Not Wanted." Carl E. Carlton, who is sponsoring the picture, is said to be extremely pleased with Miss Day's work in it, and undoubtedly the public will agree with his verdict when they have the opportunity of judging.



STAGE NEWS OF THE WEEK

MORE NEW PLAYS THAN THEATERS TO HOUSE THEM

Producers Seeking Houses for Broadway Premieres—Andrew Mack Unable to Get House for His Show

TIME and again one hears that New York is overtheatered, yet the cry at the present moment from producers having shows ready for a New York presentation is "a theater! a theater! my kingdom for a theater!" and there is none to be had. Meanwhile plans and specifications for new theaters but theaters that will offer vaudeville and pictures are being built in New York, with some talked of for legitimate productions.

A number of shows that could have remained in New York for some time yet have been forced out to permit prior bookings to be accommodated per contractual arrangement.

The shift at the 44th Street is

proof of this, as the G. M. Anderson show, "Fivolities of 1920," was doing well enough to have stayed on indefinitely, but it went to Philadelphia, thereby giving Max Spiegel's new show, "Look Who's Here," a chance to reach Broadway.

Another proof that there are not enough theaters handy bobbed up in the Sam Harris office when the Andrew Mack show was scheduled for Broadway but Harris reported unable to find an immediate theater. Until a house is available Mack is scheduled to return to vaudeville.

There are at least a dozen or more shows listed for New York openings this spring, but they may have to forego the New York premieres until next fall or until more houses are built to accommodate them.

Veterans' Gala Performance

At the Park Theater last Sunday evening a gala performance was given by the British War Veterans of America in aid of their foundation fund.

The program was under the personal direction of Percival Knight. The following prominent artists volunteered their services: Frank Tours, Leon Errol, John Clarke, Donald Brian, B. C. Hilliam, Cliton Crawford, Dorothy South, Gitz Rice, Barney Bernard, Frank Fay, Roy Atwell, Bessie McCoy Davis, Fred Astaire and Olive Keene Smith.

The first performance of a sketch entitled "Jack o' the Heather," a tale of the Scottish border, by Harrison Brockbank, was a feature. In the cast, including Mr. Brockbank, were Jean Moore, Reginald Barlow, Barlow Borland.

The audience was made up of Veterans and members of English Societies and Clubs of New York City and their friends.

Gaby Leaves Harry Pilcer Annual Legacy

The high regard that Gaby Deslys had for her dancing partner, Harry Pilcer, is shown in the will of Gaby which was filed for probate in Paris last week and which bequeaths Harry a legacy of 18,000 francs a year for life. The rest of Gaby's estate is left to her mother in trust, and the will provides that after the death of Mme. Caire the principal shall be given to the city of Marseilles. Pilcer was a great help to Gaby in making her success and fortune.

Claim Restaurants Prosper

Despite reports to the contrary, the New York restaurant men claim that the dining places and cafes dispensing foods and soft drinks are prospering. Recently the report went the rounds that one by one the big Broadway restaurants would close or be transformed into dancing places and the like. Places like Churchill's and Maxim's via their operators state positively that both places are doing splendidly and profitably.

Maybelle Returns West

Mlle. Maybelle, the well-known Chicago costumer and modiste, has returned to her fashion shop in the Windy City, after attending the Fashion Show in New York where she obtained some new ideas and designs that will be used in the Maybelle Shop. Her fashion studio is in the Unity Building opposite the Cort Theater, Chicago.

Discussing the Winter Garden

All kinds of rumors are flying about the future policy of the Winter Garden with no definite announcement yet made as to what disposition the Shuberts will make of it when they produce their type of Winter Garden shows hereafter at the Century, which is now in their control. There is talk that the Garden may become a picture house, but so far it is regarded mainly as "talk," unless the Zukor interests put over a booking deal for the Broadway house.

Georgette Cohan Coming

Georgette Cohan, daughter of George M. Cohan, who has been abroad for some time, is due to reach New York from London some time in April, according to reports. Several months ago it was reported that George M. had made up his mind to make a star out of the young lady who has been appearing in a big show in London.

Alma Francis in New Act

Alma Francis, who has been appearing in a "double act" with Harry Tighe, will be the principal woman in a new act that has lyrics and story by Edgar Allan Wolff and music by Harry Carroll. Four men will support Miss Francis in the new turn.

TEN YEARS AGO TODAY

"Children of Destiny" is Produced at the Savoy.

Little Billy Makes Metropolitan Debut at the Fifth Avenue Theater.

Selig Produces Film Version of Opie Read's "A Kentucky Colonel."

"The Balkan Princess" Re-

ceives First Performance in London.

Henrietta Crosman Disapproves of Husband's Production of French Farce, "Where There's a Will."

Marietta Olly Makes Debut in English in "Baccarat." by Henri Bernstein

Introduced New Song

At a luncheon in Chicago last Thursday given in honor of Delyle Alda, prima donna of "Ziegfeld Follies," by the Chicago Advertising Association, Miss Alda introduced *Desertland*, the first number to be published by the Riviera Music Company. The song as well as the singer scored a big hit with the advertisers and their guests.

Australian Manager Here

Robert Greig, associate director, Tivoli Theater, Ltd., Australia, is in New York following a round-the-world trip. He is here considering the possible plays available for presentation over his circuit of theaters in Australia, and has completed arrangements for the presentation of "Chu Chin Chow" in the Antipodes.

"Princess Virtue"

Gerald F. Bacon's "Princess Virtue," a musical comedy by Louis Allen Browne, lyrics and music by Gitz-Rice and B. C. Hilliam, will be placed in rehearsal next month.

Sues Jack Lait

Lucy Weston, who was engaged for the road company headed by Valeska Suratt in "Scarlet And White," sponsored by Jack Lait, has filed suit for \$300 against Lait, saying that he owes that for back salary. Miss Weston left the show before the present vaudeville version with Miss Suratt was booked.

"Not So Long Ago" Opens

At the Globe Theater in Atlantic City, Monday, Lec and J. J. Shubert presented "Not So Long Ago" described by the author, Arthur Richman, as "a reminiscence." The principal players are Eva Le Gallienne, Sidney Blackmer, Charles Abbe, Mary Kennedy, Thomas Mitchell, Madeline Marshall and Esther Lyon.

To Revive "John Ferguson"

The Theater Guild has begun rehearsals of "John Ferguson," which will be revived later in the season, with Augustin Duncan, Helen Westley, and Dudley Digges re-assuming their former roles.

IS THAT SO!

Ben Welch, foremost among Hebrew comedians, has been engaged by Arthur Hammerstein for a term of five years. The contract provides for his being featured in the new Otto Harbach-Frank Mandel musical comedy, "Jimmie," in which *Frances White* will be starred in the Fall. *Julia Bruns*, who went to Palm Beach for a rest immediately after her six months of acting in London and Paris, has returned from the Winter resort.

Marie Cavanaugh, a sister of *Lucille Cavanaugh*, has joined the "Night Boat" company at the Liberty.

Barry Baxter has succeeded in cancelling a contract he had with C. B. Cochran to appear in a London production this spring.

Adelina Thompson will be Christie MacDonald's understudy in the revival of "Florodora."

Charles McNaughton has been engaged by Max Marcin for "Three Live Ghosts."

Hattie Sims, whose father, Captain Edward Everett Sims, U. S. N., is a first cousin of Admiral Sims, has just made her stage debut in "Aphrodite," in which she appears in the role of Ghadames at the Century Theater.

Ruth Shepley, who has been absent from the cast of "Adam and Eve" for the past ten days because of illness, has entirely recovered and resumed her role at Monday's performance.

Frank Tours, general musical director for F. Ray Comstock and Morris Gest attractions, and now musical director of the "Midnight Whirl" at the Century Grove, sails for England this week, in order to hear the musical score of "Mecca," the production planned for the Century Theater next season.

Georges Renavent, until a short time ago a member of Mrs. Fiske's "Mis' Nelly of N'Orleans" company, is being featured, by George M. Cohan in "The Irresistible Genius."

Frederick Howard has joined the cast of "East Is West" at the Astor Theater to play the part of Billy Benson, opposite Fay Bainter.

Helen Knight, formerly Mrs. Roland West, has been added to the cast of "My Golden Girl" at the Nora Bayes Theater.

Mabel Taliaferro, who last season was seen in Browning's "Pippa Passes" at the Cort Theater, has begun rehearsals for "The Piper," the Shakespeare Playhouse production to be given at the Fulton Theater, beginning March 11 for special matinees.

E. Ray Goetz, producer of "As You Were" now at the Central Theater, will sail on the "Imperator" on March 6th. While abroad *Mr. Goetz* expects to gather material and players for a new revue which he will produce in the spring.

Margaret Leslie has been engaged by the Blaneys for "The Unwanted One."

William Winter Jefferson has been signed up for a role in the new Coburn production, "Three Showers."

STAGE NEWS OF THE WEEK

MAURICE BROWNE TO DO "MEDEA" Theater Guild Will Present Ellen Van Volkenburg in Greek Tragedy

THE Theater Guild announces that beginning March 22, a series of special matinees of the "Medea" of Euripides will be given at the Garrick Theater, with Ellen Van Volkenburg in the name part. The play will be produced by Maurice Browne, and is now in rehearsal.

Mr. Browne and Miss Van Volkenburg (Mrs. Browne) were the founders and directors of the Chicago Little Theater during the five years of its existence, and have recently been engaged in art theater work on the Pacific Coast. The Chicago Little Theater was the pioneer organization of its kind in America, and as sponsored by Mr. and Mrs. Browne achieved a high degree of artistic success. It was on the eve of financial prosperity, also,

when this country's entrance into the war interfered.

Mr. and Mrs. Browne have become rather closely identified with the presentation of Greek drama through the extraordinary results they obtained with their production of Euripides' "The Trojan Woman." This they presented at the San Francisco World's Fair, by special invitation, being the only organization to be so honored.

The performances under the Theater Guild's auspices will be their first New York appearance.

The settings for the production have been designed by C. Raymond Johnson, formerly art director of the Chicago Little Theater, and one of the most interesting of the stage designers of the new school.

Theater for Chicago's North Shore Dodge and Pogany's First Production

Louis J. DuRocher, Chicago lawyer, secured a ninety-nine year lease from Arthur Johnston for a very prominent corner along the North Shore, in Edgewater, just north-west of the Edgewater Beach Hotel, to promote and erect a high class theater and apartment hotel. The theater will play vaudeville and pictures with a seating capacity of 1,500. The hotel will be ten stories in height and will have 250 rooms. The property is situated in the corner formed by Ridge and Bryn Mawr avenues and Broadway. Chicago and Iowa business men are backing the proposition, for which a syndicate is now being formed.

With Show Short Time

Last week the new Herman Timberg show, "Tick Tack Toe," opened at the Princess. At the eleventh hour, the Franklyn Ardell act, "The Wife Saver" was shoved into the show as a part of the revue. The act didn't harmonize with the Timberg revue, so no arrangement was made to retain the sketch.

"Lightnin'" Breaks Record

Saint Patrick's Day, this year means more than the usual Hibernian Holiday to John Golden, who, on that evening, will celebrate the establishing of a new record in the history of the American stage. On that night, Frank Bacon, will have played "Lightnin'" 568 times consecutively at this theater, thereby eclipsing the record of "A Trip To Chinatown," which previously held the record with 567 continuous performances.

"Cave Girl" Postponed

"The Cave Girl" by George Middleton and Guy Bolton, originally booked to play at the Longacre at Easter, has been postponed to next season.

To Revive "Peter Grimm"

David Belasco will revive next season "The Return of Peter Grimm." David Warfield will play again the title role, which he originated at the Belasco Theater on October 17, 1911.

BELASCO ANSWERS BRITISH OFFER Does Not Wish to Give Half of Time to London

David Belasco has declined to reveal his decision in the matter of accepting the offer of a British syndicate to build for him a theater in London over which the American playwright and producer would have absolute dictatorship, providing he would agree to be in London six months in each year. Hughes Massie, agent of the British syndicate, who is here negotiating with Mr. Belasco, will return to England soon with Mr. Belasco's final terms.

"I have had other offers to build a theater for me in London," said Mr. Belasco, "but I always have felt that if I had anything to give I wanted to give it to my own people."

"Whether I accept the present offer or not, is of great importance to me, though why should I sit here fairly shaking in agitation as to whether I should accept their difficult terms or not? It means nothing or matters nothing to so many millions of people. But my entire life is my theaters here."

To Produce "Martinique"

Walter Hast has accepted for immediate production a three act romantic play by Lawrence Eyre, entitled "Martinique."

TWENTY YEARS AGO TODAY

"Hearts Are Trumps" with York Season with "Mary Amelia Bingham Produced at Garden Theater.

Henry Clay Miner, Famous Theatrical Manager, Dies.

Mr. and Mrs. Sidney Drew Present "Love Will Find the Way" at Keith's Union Square. Mme. Modjeska Opens New

Stuart."

Herbert Standing and Seymour Hicks Appear in "My Daughter - in - Law" at the Lyceum.

Robert Hilliard in "The Littlest Girl" Heads Bill at Hurling and Seamon's.

Walter N. Lawrence Dies

Walter N. Lawrence, theatrical manager, died suddenly last Saturday of an attack of acute indigestion at his home in Mount Vernon. He was born in this city sixty-two years ago.

After a long connection with Charles Frohman's interests he branched out for himself and produced "Mrs. Temple's Telegram," "The Man on the Box," "The Prince Chap" and other plays. For several seasons he was lessee of the Madison Square Theater.

"Passion Flower" To Tour

"The Passion Flower," with Nance O'Neil, will begin its fall season in San Francisco late in the season. The success which it has achieved since its removal to the Belmont Theater has confirmed the plans of the management to remain at this playhouse well in the summer.

Emily Ann Wellman Play

A. H. Woods has purchased a new play by Emily Ann Wellman entitled "The Question of Time." The play will go into rehearsal shortly.

Henlere Reaches Goal

Ever since he adopted the stage as a profession, Hershel Henlere has been ambitious and of the hope some day he would play the biggest "big time" house in the country. This week he is at the Palace, and his goal has been reached. The best part of the story, however, is that Henlere's hit was a sensation Monday afternoon, when the Sophie Tucker act could not start until Henlere had been recalled from his dressing room.

Oretta Lewis in Vaudeville

Oretta Lewis, Salt Lake City winner of several beauty contests and prominent on the concert stage, is shortly to open in vaudeville under the management of L. Lawrence Webber. The act, billed as Oretta Lewis and Company, presents a comedy playlet with music.

Fifth Academy Matinee

Friday afternoon, March fifth, in the Lyceum Theater, the American Academy of Dramatic Arts will present "Mrs. Dane's Defence," by Henry Arthur Jones, at its fifth matinee of the season.

"LOOK WHO'S HERE" Cecil Lean and Cleo Mayfield in New Musical Comedy

Musical Comedy in Two Acts. Book by Frank Mandel. Lyrics by Edward Paulston. Additional Lyrics by Cecil Lean. Music by Silvio Hein. Staged by Edwin T. Emery. Scenery by the Law Studios. Costumes by Mahieu. Miss Mayfield's costumes by Joseph. Produced by Spiegel's Productions, Inc., at the Forty-fourth Street Theater, March 2.

James Saunders.....Geo. R. Lynch
May.....Madge Rush
Flo.....Alicia McCarthy
Jo.....Mary McCarthy
Caroline Holmes.....Louise Kelley
Carlos Del Monte.....Dave Quixano
Robert W. Holmes.....Cecil Lean
Rocamond Purcell.....Cleo Mayfield
Horace Bream.....Georgie Mack
Dorothy Chase.....Sylvia De Frankie
Daniel V. Chase.....John F. Morrissey

The "Look" school of musical comedy received a substantial reinforcement last Monday night when "Look Who's Here" invaded the Forty-fourth Street Theater. The credit chiefly lies to the cheerful and energetic Cecil Lean and to the colorful and amusing Cleo Mayfield. They do wonders for "Look Who's Here." They transform it early—say about half an hour after the curtain rises—from a slow-moving, dull-witted entertainment into a breezy and zippy show. As soon as they appear they light the fireworks—set pieces of elaborate travesties and skyrocket songs of snappy jests and buoyant songs, and soon the audience is with them heart, soul and pocket book.

Were Lean merely a business man he could make a fortune for tooth paste manufacturers, for he has the most magnanimous smile among our present day comedians. And it discloses the whitest and most regular of teeth. Perhaps, he has already realized on these assets in his stage career. But he does not have to rely upon them utterly. He has imagination and a good sense of the ridiculous and they are used to advantage in the present piece.

He bobs in and out as a popular novelist whose chief writing phase is the analysis and explanation of love. But it is not until the usual musical comedy situations implicate him as an irresistible conqueror apparently of three wives that he learns the real meaning of love. Cleo as a sort of professional jealousy-maker does the trick. And he sees that his flirtatious wife does love him—and only him—after all.

Miss Mayfield rivets the closest scrutiny when she is on the stage. You cannot keep your eyes from her. They may stray for just a second and then you become suddenly aware how empty life is and you direct them right back to her. She is not only stunning—exotically stunning—to behold; she also gives you a good nature through her amusing manner. Though never conscious of herself she knows how to make the most of a funny line.

There were other capital players in the cast. Georgie Mack, brisk and diminutive, gave a good account of himself. The McCarthy Sisters, pert and petite, danced well. Sylvia De Frankie gurgled in the most approved babyish manner as a young bride. Louise Kelley and David Quixano played the sentimental roles adequately, and Madge Rush captured a good deal of applause in attractive ballet dancing.

FASHIONS FROM THE FOOTLIGHTS

BY MILE. RIALTO

ARNOLD BENNETT'S play of the Five Towns, "Sacred and Profane Love," presents its heroine, Carlotta as a young and romantic girl in the first act, so it was a radiantly youthful and beautiful *Elsie Ferguson* who greeted us after a three-years absence. *Miss Ferguson*, as Carlotta in her teens, was more than merely charming—she was truly the young and love-inspired girl Mr. Bennett had drawn in his book. And to carry the illusion of happy girlhood fully, *Miss Ferguson* had donned the most simple of frocks, and had combed her hair low. Her dress of

Dark Blue Silk

from the house of Thurn had a long tunic effect, which emphasized the slim and girlish lines. The sleeves were short, and possessed an unusual feature in a pretty design which had been cut out of the silk, leaving little glimpses of flesh visible just above the elbows. A round, white transparent collar to give a youthful air, also helped to relieve the extreme simplicity of the frock. The thinnest of black silk stockings and low ties completed the outfit.

And then, when next seen, we were fairly dazzled by the radiance of *Miss Ferguson's* beauty and her colorful robe of

Orange Chiffon Velvet

which served as an effective tea gown for Carlotta, the famous novelist. This was indeed, a most unusual bit of wearing apparel and was made with a loose waist which had a suggestion of the kimono for its model. The skirt was quite short and tight, while an overskirt, which came below the knees, was draped slightly, and opened in the back, showing a lining of heavy cream satin. A bit of cream satin also was glimpsed in the lining of the sleeves, while gold embroidery in a beautiful design added richness to the low waistline and also finished the line at the bottom of the skirt and overskirt. Next *Miss Ferguson* chose a

Charming Taffeta Suit

of black which had a plain skirt and simple jacket, with long reverses. The hat worn with this costume was very fetching, indeed. It possessed a crown of glittering jet, while black tulle formed the transparent turned up brim. This outfit of all black proved conclusively that black is one of the most becoming colors for the blonde woman. *Miss Ferguson* next added an evening gown—also from Thurn to her wardrobe. And for this, she chose lustrous white satin, which had a few daring touches of red sequins for its trimming about the long tunic and at the low cut bodice. The skirt, which was draped in at the bottom, returned to the

Old Harem Style

for its model. And, by the way, the draped-in skirt seems destined to become one of Spring's pet fads. You find the harem model displayed in simple frocks of silk and satin, in jersey materials and in the fancy sport silks. And it has even invaded the otherwise simple designed suits. But to return to *Miss Ferguson*, and her white evening gown, she looked very lovely in it. With it she wore a wrap of

Elsie Ferguson a Radiant Vision in Her New Play, Appearing in a Variety of Costumes—White Frocks Popular—Negligees of Oriental Style

Cloth of Gold

which was very effective. This evening cape, like so many being exhibited for spring and summer wear, is shorter than the models we have been accustomed to see throughout the winter months. The capes for the very young person, in fact, are quite short and are extremely fetching, whether they are fashioned along straight full lines, or in the popular dolman style. Many of the capes are without sleeves, but if they do possess them, the sleeves are noticeably short. In fact, in almost all new models for frocks, we find

Short Sleeves in Vogue

and a very pretty effect it gives to the gay little dresses for early Spring wear. It is a decidedly becoming fashion to the jeune fille, and especially well suited to the rounded arms. It was particularly to be noticed in the frocks selected by *Jeanne Eagels*. For in both dresses recently described, and in a white satin gown which she wears to such good effect in "The Wonderful Thing," the sleeves were noticeably abbreviated. This white satin frock, like *Miss Ferguson's*, was draped in about the ankles in Harem design, while an apron effect of the satin fell softly over the underskirt. A silver girdle formed a bright trimming about the waist, while a sort of panel at one side, and a sash effect of the silver, with a long silver tassel at the other side, made it a particularly stunning frock. A tight little bodice of the

white satin, and two narrow bands of the satin over the shoulders, served as the waist. The frock was made by *Bendel*.

In the plays now finding favor along the Rialto,

White Continues Popular

and it was brought to notice again in the new Princess musical play, "Tick Tack-Toe." *Flo Lewis*, who plays its chief feminine role, is a sprightly little thing, and chose a sport suit of pure white for her first appearance. This suit, of white Baronet satin, had a rather tight skirt, and a simple little jacket which fitted snugly the waist, but flared slightly at the hips. Long, narrow reverses to the waistline proved a feature of the coat. To lend color to the costume, *Miss Lewis* wore a small, close fitting hat of turquoise blue. An evening dress of turquoise blue silk, with

Sparkling Sequin Trimming

was worn by *Hattie Darling*, who looked very pretty in it. The entire bodice was of white sequins, while the skirt was very full and very short, and was fashioned of the colorful silk. In one act of the play, all the feminine members appeared in negligees fashioned along pleasing lines and made in thin, sheer materials in pastel shades. The frocks and negligees were from the shops of the Behrens Costume Company.

Some featured the trouserette model—and, by the way, it seems as though the recent number of Oriental plays produced must be responsible for the style of negligee. We see

Mandarin Model Negligee

in all the smartest shops, and it does seem a pleasing departure from the conventional style of boudoir robe. These models come in all materials and in all shades, and so find favor with all types of the fair sex. The plays of the Orient also appear responsible for the appeal of the new blouses which are being prepared for the spring suits—they are so colorful and bright, and so unusual in design. A recent display of silks show conclusively that the

Bright Flowered Materials

were leading in favor and, whether the spring frocks be of foulard, which ranks high in favor, or of voiles or satins, the smartly attired *Miss* or *Madame* will be gaily and colorfully dressed.

Fringe Fringe Fringe

and how very popular this form of trimming has become. On evening wraps it appears gaily adorning the satin and silken materials in wide bands, while it also serves a valuable aid in decorating the new spring suits. Especially effective is it in adding a finishing touch to the long ends of scarfs and girdles, which are so frequently a feature of the new models.

Many otherwise simple suits of dark blue are brightened and made distinctive by the bright sashes which terminate in a deep tassel of gold fringe. These sashes are very effective in

Eton Models

which appear to have captured the popularity vote among smartly dressed women. And, though the sides of one's jacket may be long, usually the front and back are distinctly Eton. This also gives a glimpse of the pretty vestees which are being displayed so prominently just now, or, if preferred, the suits are worn without vests and show instead bright glimpses of the new style waists, which are full of color and dash. Many of the new suits are



REGINA QUINN

shows how easily morning apparel can appear both smart and striking. She is wearing a "Week-End" skirt of 1920 Fan-Ta-Si, designed by William H. Davidson Sons Company, Inc.

Richly Embroidered

and so do not rely upon trimming of any other variety. This is particularly noticeable in the Eton models which show bright vests and which are embroidered either in the same shade as the suit, or which feature heavy embroidery in bright shades of terra cotta, gold, or French blue. Terra cotta, by the way, has taken the place of the very fashionable winter shade of henna. And French blue, which in olden days answered to the name of Alice blue, is becoming a popular shade once more, and is used in silken materials for pretty one-piece frocks.

Egyptian Styles

are becoming very fashionable among women who make an art of dressing well. Not only at receptions and dances are the vogues from old Cairo and Alexandria popular, but one notices them in ordinary street wear. And Egyptian jewelry! Well it simply is getting to be the vogue. Palm Beach, so my neighbor tells me, is taking up Egyptian ornaments with a vengeance—and also love. And New York is following suit.



JUANITA HANSEN

the Pathe star is right up to the fashion minute in a stunning—and youthful—summer wrap of Fisher-Maid silk trimmed with white tassel. It is a creation of Otto Kahn.



ELSIE FERGUSON

As she appears in the first act of "Sacred and Profane Love," radiant with the happiness that a hopeless in-

fatuation for a famous pianist gives her. A girlish frock of blue silk from the house of Thurn lends to her appeal.

New York Press Acclaims

HERSCHEL HENLERE

AS A

"HEADLINE HIT"

Upon His Debut at the PALACE THEATRE
This Week

New York American

(March 2)

*Performance at Palace
Makes Herschel Henlere*

Henlere had no sooner appeared when it became evident the Palace had "made" another headliner, and on his first appearance there, too. Only an artist could play as Henlere did. His blending of the classical with "Yankee Doodle" was a treat of treats. If there were those in the opening audience holding back on him, they joined the majority when he switched to syncopation. Seldom is such an ovation given at the Palace, where many are acclaimed, as was accorded Henlere

New York World

(March 2)

Herschel Henlere's act "Pianoledge", could aptly be billed as the headliner at the Palace Theatre.

*New York
Telegraph*

(March 2)

By SAM M'KEE

Mr. Henlere is such a great hit, the demand for him to continue is so vociferous that he finally pleads:

"If you don't stop it you are going to get me in wrong".

Direction of MAX HART

IN THE SONG SHOPS

BY MARK VANCE

Herbert Berkley Forecasts Big Things for Richmond Interests — Reissuing George M. Cohan's Former Hits—Earl Fuller's "Jazz Classics"

HERBERT D. BERKLEY is now the assistant general manager of the Enterprise Music Supply Company and the Richmond Music Company, joining their forces within the past few weeks. The young Mr. Berkley is not a stranger to the music business having been the general manager for the Landay Brothers music store at Fifth Avenue and 46th Street for the past eight years.

Berkley knows every angle to the general public demand for all kinds of music and his experiences with the records and rolls at the Landay establishment would be mighty interesting were they chronicled in book form.

Berkley Has Entered

the Richmond offices with youth, personality and a determination that spells "success." He's a modest chap, unassuming and with livewire energy that right off the reel proves that Maurice Richmond made a ten-strike when he added Berkley to his staff. We found Berkley a decent chap to talk with and his knowledge of the music game is amazing in the sense that he practically picked it all up in selling and listening to requests for this number and that via the Landay store.

Within a fortnight he has acquired an offhand lay of the land within the Richmond ranks and one of the first things he helped was in lending assistance to the Enterprise Bulletin which the Richmond Co. distributes to the trade.

This bulletin, now issued monthly, starts its February issue a wire-stitched bulletin with a number of page changes that have added to its attractiveness.

As a Matter of News

he told us that the Richmond Company was going to wage a country-side campaign in exploitation of standard catalogue numbers that Richmond has annexed in the recent purchase of the catalogues of Howley, Haviland & Dresser and F. A. Mills, once the best known of song publishers in the country.

Some of the most popular numbers that ever were released are included in this list, with all of George M. Cohan's wellknown numbers that were written for some of his old successes which included "45 Minutes From Broadway" and "Little Johnny Jones." Berkley said: "The Richmond Company hasn't started to advertise the former Paul Dresser and George Cohan numbers yet and the office already has a big demand for them. If the request for such selections as Cohan's *So Long Mary*, *Mary is a Grand Old Name*, *Forty-five Minutes From Broadway*, *Yankee Doodle Dandy*, *You're a Grand Old Flag*, *Give my Regards to Broadway*, etc., and Paul Dresser's *On the Banks of the Wabash*, *Asleep in the Deep*, *Good Bye Dolly Gray*, *Steamboat Bill*, *The Landing of the Robert E. Lee*, *I Wonder if You Miss Me*, *Georgia Camp Meeting*, *In the Good Old Summer Time*, is any criterion then one can imagine how the Richmond offices will be swamped when the general campaign for the reissues is made.

"The list is a long one and yet the popularity of the majority is such

that all that is needed is for the public to know that they are on the books of the Richmond Company. The list also includes *Harding's* Collection of Jigs and Reels which numbers 200 or more that is considered a priceless possession. The Cohan catalogue numbers 100 or more pieces, one of which I must mention in addition to the others is his famous march, *Popularity*, that is bound to prove immensely popular again.

"While the 'standards' just added mean much to the list already controlled by Richmond there are four new numbers that Mr. Richmond is going to boost for all he is worth. These four are *I Know Why*, *Just Another Kiss*, *Somebody* and *My Cuban Dream*, the *Somebody* number being a one-step. These numbers are already on the records and rolls and are attaining quick popularity.

What Looks Like

a sensation and which is yet to be orchestrated notwithstanding that it has been played by ten of the biggest orchestras in New York is a number entitled *La Veeda*. It's a Castilian fox-trot number that is the joint work of Nat Vincent and John Alden. The lyric is by Vincent and the melody by Alden. Leaders have dropped in here and asked for a piano copy and have done their own orchestrating so far. That convinces everybody around the Richmond shops that it is going to be what the song colony will term 'a knockout.' It was so good from the first that other publishers tried to land it but thanks to Jack Robbins, the general manager of the Richmond Company, it landed on the Richmond list.

"It was originally played in Chicago and for a time there was much mystery as to who wrote it, etcetera. Word was passed that the song was on its way to New York. Jack Robbins took no chances. He met the train and brought it to the Richmond offices himself, thereby obtaining an 'overnight sensation.'

"Personally I think it has a great melody; is a novelty in composition and according to the orchestra leaders who have played it the number is what might be termed a 'refined foxtrot.' The biggest hotels in the city have the elite giving the number when played unusual attention.

"Speaking of Robbins

it was due to his intuitiveness and timely thinking that added the sole publications of Lee Roberts to the Richmond catalogues. And what success the Roberts' numbers, *Smiles* (lyrics by J. Will Callahan), *Tell Me* (by Max Kortlander and J. Will Callahan) and *In Your Arms* (by Al Glaser and Elmer Floyd) have had and are still having are talk along Broadway. Those numbers were sold by Mr. Richmond to the

Jerome H. Remick Company. All indications point to a mighty big year for the Richmond Company and the Enterprise Music Supply Company."

Harry Goodwin, who handles the exploitation and publicity bureau for the L. Wolfe Gilbert song publishing house, who served with the Pershing troops overseas, is in receipt of a letter from *Sergt. Wilford Lord*, who is still with the American Forces in Germany. Lord once played in stock in New England and for a time was in vaudeville. Goodwin served with the First Army Radio Corps.

Harry Mayo is now considered a song writer. Harry's name appears on the title cover of *Who'll Take the Place of Mary?* with that of the other writers of the song, Clarence Gaskell and Al. Dubin. Mayo is in vaudeville.

The new Brennan-Rule number, *Shadows* that M. Witmark & Sons are booming, is having big success, according to the demands for that number. The composers were among the first to introduce the song in vaudeville.

L. Wolfe Gilbert cancelled two weeks of vaudeville to take the trip to Chicago in the interests of his song publishing interests. When Gilbert resumes his vaudeville, Harry Donnelly will be his piano accompanist. Donnelly is the composer of Gilbert's *Afghanistan* that the Woolworth Stores are selling.

Earl Fuller Comes

to bat with a new folio of what he terms *Jazz Classics*, the book containing the fifteen jazz numbers that were selected from the jazz writing contest that Fuller conducted, with more than 1,000 numbers submitted. Fuller took over the rights for the numbers with two of the prize winners being *Jazorient* and *Jazzology* that are classics beyond all doubt or Fuller is no judge of that style of music.

Incidentally Fuller is making a new record, with both sides of the disc bearing the choice of Fuller's jazz numbers, Fuller making use of some of the jazz "classics" for the phonograph. It no doubt means a series of jazz records by Fuller.

The new M. Witmark & Sons number, *You're The One Girl I Prize*, that Sam Ash had a hand in the writing, is being introduced by Ash in the new Marc Klaw production.

All of the songs that are in "Bud-dies" and in the "Greenwich Village Follies" are on the catalogue list of M. Witmark & Sons. They also have the numbers from "The Magic Melody."

The L. Wolfe Gilbert office is boosting Gilbert's new ballad, *Our Quarrels*, *Dear*, which is also arranged for a "double number" for vaudeville.

The Waterson-Berlin & Snyder music company has a song that Brian Foy, son of Eddie Foy, the well-

known comedian, wrote in collaboration with C. Chuck Reisner, now directing comedy pictures on the Pacific Coast. It is entitled *My Irish American Rose*. Foy has also written the music to another that has the earmarks of a topical hit, styled *Papa, Don't Leave Your Mama*. Harry Casey wrote the lyrics.

Talbot O'Farrell Has

added American songs to his vaudeville repertoire. This singer, billed as "the Irish tenor," upon making his American debut at the Palace sang only numbers that he had brought from the other side. One of the surprises was his decision to use an American song and he is now using *Typical Tipperary* (Witmarks') that was written by Abner Silver and Alex. Gerber. Farrell is highly pleased with the song as it fits his style of delivery and voice.

Harry Von Tilzer is going to stay up nights to whoop things up for his newest ballad *When the Harvest Moon Is Shining*. Seldom is Mose Gumble's office in the Remick Shop empty. About the only time there isn't a line of men and women standing two rows deep in his sanctum is when Mose goes out to lunch. The door to his office is always open as a rule so that one can step right in without being announced or going through a guarded channel to reach Mose.

The Broadway Music Corporation is elated over the brisk demand for *Oh By Jingo!* that Charlotte Greenwood featured in the "Linger Longer Letty" show. Lew Brown wrote the lyric and Albert Von Tilzer the music. It is now being sought for vaudeville.

Why Did You Break My Heart? is the title of a new song that has words by May Curtis (of Seymour, Indiana) and music by Edouard Hesselberg. Miss Curtis has had the number copyrighted. The chorus tells of a trust that was betrayed by a false lover, with a subsequent query "why did you break my heart?"

They All Laughed

Handy's Memphis Blues Band has been playing to crowded houses in Western Pennsylvania during the past two weeks. Harry H. Pace, President of the Pace and Handy Music Company, who has recently come to New York to join in the active conduct of that business, ran over to Pittsburg to hear the band play. He came into the hall just as they were rendering *Handy's Yellow Dog Blues*, in which the musicians laugh, followed by the famous trombone laugh. The number was a scream. The musicians laughed, the trombone laughed, then the audience laughed. The loudest laugh of all, however, came from Mr. Pace, who had just entered the hall. The audience was greatly amused but did not understand. When Mr. Pace explained to Mr. Handy that the New York office had just received information that the sales of the records of *Yellow Dog Blues* had run over half a million records, Mr. Handy also laughed. He also smiled happily when told that the sales of the sheet music were breaking all the previous records of the house.



MAY WIRTH

The dainty little equestrienne who does not confine herself to daring exploits on the back of a fiery steed, but is also an adept at the somewhat gentler art of singing ballads. She

is at present winning new laurels for herself in both lines of endeavor in vaudeville, and her greatest song success is proving to be Harry Von Tilzer's "When My Baby Smiles At Me."

AT THE VAUDEVILLE HOUSES THIS WEEK

GRANVILLE HEADS COLONIAL BILL

McDermott and Cox Offering
Share Honors

A small but enthusiastic audience greeted the performers on the Colonial bill last Monday afternoon with more applause than they deserved, with the exception of one or two acts. *Marguerite and Alvarez* were moved from closing spot to opening with their balancing turn and made a neat opening appearance. Following them were *Joseph McCormack and Harry Mellon* in steps a la carte. They are certainly fast step-pers of the soft shoe style. At the end of the act they appear in rube attire. This gives them a chance to bring forth the country type of men with their peculiar way of dancing. Their efforts were received with favorable acknowledgment.

Following them were *Loretta McDermott and Eddie Cox* with their dance and singing offering which they have labeled, "What It Takes to Entertain Broadway," assisted by their jazz band. The act was a pronounced hit, but it was not presented at this house in the excellent way that it was brought forth at its first showing at the Alhambra. *Eddie* injected altogether too much expression in the song, *Oh, How I Laugh When I Think How I Cried About You*. He modulates in the melody so frequently that the original tune is entirely lost. *Miss McDermott* did not work as hard in her dancing part as she did at the other house. The jazz band, in their specialty, started *Dardanella* all out of rhythm, which was strongly felt. However, *Miss McDermott and Eddie* must have their off days, and as we know they are admirable entertainers, and also the audiences, the few faults of the afternoon can be overlooked.

Elizabeth M. Murray, with her songs and stories, received the chuckles of the patrons. Her songs are *Dixie Jubilee* sung in negro dialect, *Prohibition* as sung by a soldier under the influence of liquor, and *Don't Do That* as sung by an Irish lassie. *Hommer Mason and Marguerite Keeler* were next with their skit, "Married."

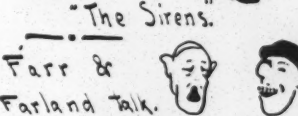
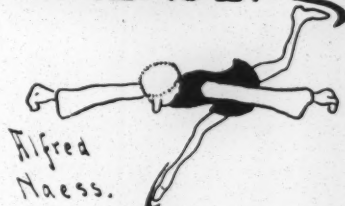
Allan Rogers, tenor, opened the second half with fifteen minutes of concert. Some of his songs were *Pat of Mine*, *Kentucky Shore* and *By the Summer Sea* from "Rigoletto." The audience called to him to sing *Eili, Eili*, which he did after making a speech. He stated that when coming out on the stage he had decided to leave out *Eili, Eili*, but as the audience desired that he sing it he would do so. He went on to say that much criticism had been passed on the number being used in vaudeville, but such a wonderful number as *Eili, Eili* should be sung at either concert or vaudeville as it is in the temple. The speech increased interest and an unusual stillness was noticed while he sang the number.

The funny turn, "Johnny's New Car," with *Harry Langdon*, *Rose and Cecil* got the laughs. The headliner, *Bernard Granville*, did not go as well as was expected. The *Magleys* closed with their dance revue.

NURNBERG

Herschel Henlere Scores Surprising Hit at the Palace—Bernard Granville Head- lines at the Colonial—William and Gordon Dooley Please at Alhambra

PALACE.



Miss Helen Keller repeats
her wonderful lecture.

Herschel Henlere is a
surprise and a half.



PALACE HONORS GO TO HENLERE Young Comedy Pianist Stops Show Completely

The outstanding feature of the show at the Palace Theater Monday afternoon was the surprising hit that *Herschel Henlere* scored at the start of the second period. There have been some surefire scores at the Corner, but, perhaps, there never has been such a pronounced "knockout" as the clever young pianist registered. His unqualified success was all the more emphatic when it will be recalled that the audience was applauding like mad for more of *Henlere's* act, and after he had acknowledged the terrific applause and begged to be excused as a fine act was following, the curtain went up on *Sophie Tucker's* turn.

Now, *Miss Tucker* has long been an established and popular favorite at the Palace, but the audience wanted *Henlere*. The curtain descended when the applause became tumultuous, and *Henlere* came back and quieted the house by asking the audience to hear the *Tucker* musicians play *Dardanella*, which had been requested when *Henlere* was closing.

Henlere is a thorough pianist; clever and able to play anything that was ever written by the old masters and the new. He also is a splendid showman as evidenced by his clean-up at the Palace.

Miss Tucker followed *Henlere*, and also was placed in the hit column. Then *Joe Cook* came on next to closing, and he garnered a substantial hit with his comedy travesty on a vaudeville show.

Then appeared the artistic *Nina Payne*, who was applauded for her graceful and original dancing offering. *Miss Payne's* success in the final spot was all the more complimentary to her skill when the position brought her on at such a late hour with more time than allotted consumed by *Henlere*, *Miss Tucker* and *Cook*. *Miss Payne* made the best of it, and nearly everybody staid to see her splendid turn.

Alfred Naess and the *Misses Ligrid and Collins* started the Palace show off nicely, the skating of the trio on the steel runners being applauded.

Rae Eleanor Ball and Brother were second. A musical act to be sure, but one that has a dash of novelty through the work of the brother, who sits in the orchestra pit but from an elevated position. *Miss Ball* plays the violin, and plays it with interpretative conception and skill that established her in big favor. *Miss Ball* was a good entertainer when she was doing a "single," but she is better it anything now with her brother, a cello player, giving her able assistance and having several entertaining minutes alone.

Frank Dobson and "The Sirens"

occupied the stage for forty minutes. *Dobson* is fast developing into a first-class comedian, and works up every "bit" of business in the *C. B. Maddock* offering to laughing advantage. There are some tuneful and snappy musical numbers with that jazz number the best received.

Chick Farr and Bertrand Farland, an act recently landing here from English music halls, did well, all things considered, although the act reveals nothing out of the ordinary wake of vaudeville.

Helen Keller is appearing in her second week, and the famous blind woman held rapt attention throughout. MARK.

COMEDY TOPS ALHAMBRA BILL William and Gordon Dooley And Keegan and Edwards Triumph

If musical comedy does not get after *Keegan and Edwards* before long it will be a surprise to the writer. These boys are inimitable when it comes to entertaining with jazz tunes and dancing. On Monday evening they filled in the space left vacant by *Kelly and Pollock* and were a decided hit.

One of the gentlemen strums upon the ukelele and sings, or rather hums in a peculiar way, while the other goes through a series of dances bearing strongly on the negro pattern. The gentleman who sings imitates the jazz cornetist and clarinetist, the latter reminding us strongly of *Ted Lewis*.

The other big hit of the evening was the *Dooley* boys, *William and Gordon*, assisted by the *Morin Sisters*, two clever and bright misses, who danced and sang interestingly. The boys went through their routine of capers that made "Dooley's" synonymous with laughter.

The Alhambra News Pictorial opened showing current events, after which *Chong and Rose Moey* presented their Chinese version of American songs and dances. The young lady sang *They're All Sweeties*. Following them were *Pearson, Newport and Pearson* in a variety of acrobatic dances and tumblings. It is, in a way, different from other acts of this kind. *Miss Newport* plays the piano throughout the act.

Mollie Fuller, formerly of *Hallen and Fuller*, brought out her new skit called "Cousin Eleanor," written by *Frances Nordstrom*. She was assisted by a notable cast. *Dale and Burch* in *Billy Dale's* turn, "The Riding Master," had a number of gags that were new and exceedingly funny, and for which they were heavily applauded.

Florrie Millership and *Alfred Gerard* received their share of applause. *Charles Harrison*, at the piano, ought to choose a better solo than that which he is using. *Anna Held, Jr.*, assisted splendidly by *Emmet Gilfoyle* in bits of musical comedy and patter, were fairly received. Her opening song, *Just Like My Ma*, brings back reminiscences of the old *Anna Held*. The *Dooleys* followed, and also *Keegan and Edwards* and "Look," presented by *Mme. Rialto*, closed the bill with a terpsichorean novelty. NURNBERG.

CHICAGO—PALACE

Singer's Midgets and Muriel Window Are Favorites

Any bill with *Singer's Midgets* is certain of good entertainment. This wonderful family of little folks and *Muriel Window* were the real hits of the afternoon.

Le Rue and Dupre, Parisian sand artists, opened and were followed by *Dolly Kay* billed as a clever exponent of syncopation who would do well to change some of her numbers. She closed with the popular *C-U-B-A* that brought her back for several bows.

The audience did not seem to enjoy *Roy Rice* and *Mary Werner's* black-face comedy "On the Scaffold" who closed to mild applause. *James A. Cullen* and his songs were relished and his was the first big hit of the day.

The one act comedy "—And Son" with *Paul Decker and Company* is so ridiculous besides being overplayed, it got but few laughs.

That animated spark, *Muriel Window*, was more than welcome by the audience who wanted a little feminine "pep"—and *Miss Window* never disappoints. Her bird number was liked immensely. *Daddy Darling* was put over nicely. The girl of 1870-1917-1920 and 1930 were excellent, especially the 1930 girl which brought her back for several bows and another ballad and then she was forced to beg off with a nice little speech.

Singer's Midgets, in their pretentious offering closed to big applause.

MORALES.

CHICAGO—MAJESTIC

Louise Dresser and Jack Gardner Head Excellent Bill

Imhoff, Conn and Coreene, *Louise Dresser* and *Jack Gardner* and *Josie Heather*, head a well-balanced bill at the Majestic this week.

Samoroff and *Sonia* open with a Russian skit followed by the clever pianist, the *Persian Kharum*. *Maud Earl and Company*, present their fantastic sketch in which *Miss Earl* has an opportunity to sing high F, which is met with enthusiasm on the part of the audience. The antics of the *Swor Bros.* in their darktown skit opening with a card game in pantomime is very funny and provoked much laughter.

Next came *Louise Dresser* and *Jack Gardner*, the headliners. Both scored heavily, especially *Jack Gardner* with his number, *The Ghost of John Barleycorn*. *Miss Dresser* was called out and made a very delightful speech of thanks.

Josie Heather was met with the applause that is her due. She is very clever with character songs, and is pleasant to the eye. She was followed by the act that never grows old, that of *Imhoff, Conn and Coreene*. It is one of the funniest in vaudeville and will cause hysterics wherever it is presented. That it is a real hit is evidenced by the number of curtain calls it received.

Preaching a timely sermon on "Women" came *Joe Browning*. His number was well received, due to that gentleman's odd smile, and funny songs. This excellent bill was rounded out with some very clever juggling executed by the *Three Bobs*.

WALLACE.

NEW SONGS THAT ARE MAKING A HIT IN VAUDEVILLE

Oh, By Jingo!	Margaret Young
Bagdad	Rose and Moon
Fan Tan	Sophie Tucker
When My Baby Smiles At Me	Morton and Glass

STATE-LAKE BILL

Evelyn Nesbit Headlines Entertaining Bill

The bill at the State-Lake this week is topped by *Evelyn Nesbit* in a song review which pleased the audience.

Swain's Cockatoos, billed as "the birds of human intelligence" are an interesting offering. *The Rosellas* follow in a skit entitled "A Musical Stew" which amused the audience in spite of its post mortem appellation. *Lester Crawford* and *Helen Broderick* have an offering that is full of variety and novelty. *Helen Broderick* has a distinctly individualistic manner, and *Crawford* is excellent.

Bert Hanlon, who styles himself a modern philosopher, has a rather amusing line of material and he pleased those present. *Tim and Kitty O'Meara* in "Memories of the Dance" are assisted by *Freddie Clinton*. Their period dances are beautifully done and have a certain freshness that is most attractive.

Evelyn Nesbit is in a song review written by *Lee David* and is assisted by the affable *Jimmy Dunn*. She is very youthful in a gingham dress and bobbed hair and plays the naive school girl in a hoydenish manner. *Jimmy Dunn* is a good-looking school master. She does a crystal gazing scene that is mediocre. *Eddie Moran* at the piano won applause.

Billy McDermott's act follows and is sadly in need of new material. His jokes are trite and worn-out. The only thing he has that is worth listening to or looking at is his imitation of *Sousa* and *Creatore* conducting *The Stars and Stripes Forever*.

Cartmell and Harris in a pretty song and dance act close. LEE.

BUSHWICK—B'KLYN

Roscoe Ails Scores a Sensational Hit

Roscoe Ails and *Midgie Miller* with their Jazz Band were a sensational hit. *Ails* dancing and foot work were exceptionally good and many encores were handed them. *The Dunedins* opened with some fancy bicycle riding. *Jennie Middleton* followed with some classic and jazz violin playing.

William Gaxton & Co. gave "The Junior Partner," his old standby act, which was as good as ever, and he himself a fine bit of humor and good acting. *Will Oakland*, contra-tenor, proved himself to be a fine singer and the audience was not long in finding it out. He sang *Tumble Down Shack* and *Boy of Mine* very well.

McMahon & Chappelle in a short farce "Why Hubby Missed the Train" went over well. *Blossom Seeley* depends a great deal upon her company to pull her through.

Harry Breen with his old time songs, imitations and rapid fire songs proved to be a happy few minutes of foolishness. *Bessy Clifford* in "Art Impressions" closed. HUSTED.

RIVERSIDE BILL

BELOW STANDARD

Un-named Accompanist A Good Entertainer

The bill this week at the Riverside Theater is not quite up to the mark of the quality set for some time. Some of the acts start out in their routine with a vim that promises a continuation of great speed, and then lamentably slow down. Others seem to take some time to get properly under way, but when they finally do shove off, they finish their repartee like a young tornado.

Ryan and Ryan have the handicap in their opening of being the first act of the performance but once fully launched on their grotesque Scotch skit win many a laugh from the audience. *Rose and Moon*, with pretty *Grace Doro* at a durable piano, trip through a graceful trilogy of dances, generally with songs attached. They are both accomplished dancers, and the costuming and draperies of the act well serve their purpose. *Boyce Combe* sprung a surprise. This was in the fact that his accompanist, while playing a solo at a grand piano, was the better entertainer of the two. Unfortunately, the young man is not billed, altho he is very evidently a master player.

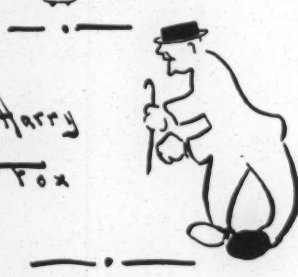
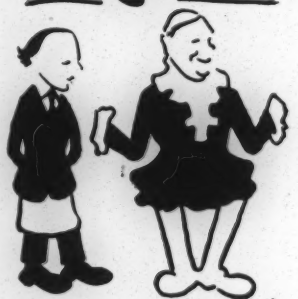
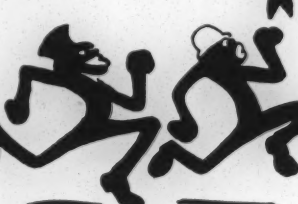
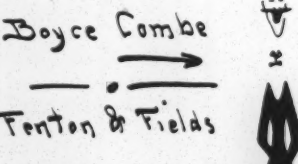
Fenton and Fields romped out in black-face, after singing *Come to Me, Sweet Marie* from the wings, and leading the gullible to think that Italian street musicians were to appear. They were members of the crew to make a quick start, singing *Antonio Spagonio the Toreador*. Their eccentric dancing, amounting almost to wildness at times, was clever and pleasing, but the line of banter they parry about is distinctly of an elderly nature.

In "Visions of 1969" *Percy Bronson* and *Winnie Baldwin* take a little time to get into the swing of the thing, but it is one of those acts that rolls along in great style, once going. The generic idea of the sketch is pleasing to all, and the manner of its presentation is in the ablest hands. *Marie Cahill* is known to all the regular patrons of the Riverside, and is just as pleasing and gracious as ever in her interpretations of her "Cahillisms of 1920" and she has the additional good fortune of an equally gracious and pretty accompanist, another *Marie*, *Marie Cook*.

Harry Fox, from the classics of the screen and musical comedy, has an act with excellent music, good comedy out of the beaten track, and seven pretty girls. With this as a starter, and a good voice and a jolly manner to boot, *Harry Fox* gives a fine little entertaining bit. "A Reckless Eve" closes the show. It was originally written by *William Friedlander*, and the music bears the imprint of his widely known mannerisms, but the act itself seems to have retrograded. The comedian is not funny, altho he has innumerable opportunities, and the leading men step through their respective parts more as amateur high-school thespians, than as men paid for their ability at portrayal. The chorus, all eight, are properly pretty, and prettily improper. The costumes are all in accord with the general scheme of things, and the colors do not clash. *Esther Jarrett*, by her singing and dancing, probably saves the act from utter annihilation. RANDALL.

DRAMATIC MIRROR

Riverside.



By Ed Randall.

REVUES SEEN

AT THE ROYAL

The Howard and Clark Revue and Love Shop a Delight

The Royal News Pictorial opened the show with interesting current events after which *Tozart* in his picturesque costume painted a number of pictures with lightning like quickness. It is a good opening affair. *Permane* and *Shelley* followed with their slow and dry double that should never have been put on the bigtime boards. Why couldn't they add a little clever patter to the act, besides their acrobatic burlesque; so that the musical part, which is nothing to brag about, would be more interesting. *Eddie Vogt*, assisted by *Harry* and *Grace Ellsworth* in the *George Choos* reproduction of "The Bride Shop," were splendid. *Eddie* got many laughs with his lanky appearance and humorous way, and had little trouble in establishing himself as a hit.

Margaret Young stopped the show with her songs and impersonation of a chorus girl. She sang *The Hen and the Cow*, *You Are Full of Ze*, *Bull From Ze Boulevard*, and *Oh, By Jingo*. She certainly knows how to deliver her material. An incident happened in the *Paul Morton* and *Naomi Glass* turn that had the audience, and the performers, in convulsive laughter. The doll that is used as a baby lost its leg. The thing dropped to the floor with a thud that sounded throughout the house. However, their tasks were duly appreciated outside of this little accident.

Griff opened after intermission. He blows bubbles, of the kind that we used to blow in schooldays, and juggles plates, etc. He also has a trick doll that produces ludicrous antics. It is a new act and will be seen downtown, where more will be told about it. Next came *Homer Dickinson* and *Gracie Deagon*. *Dickinson* plays a good straight for the kiddie antics of *Miss Deagon*.

Joseph Howard and *Ethelyn Clark* closed with "Chin Toy." The admirable dancing of *Miss Rooney* stood out prominently. NURNBERG.

Harriet Lorraine In Vaudeville

Harriet Lorraine (Baroness De Wardner Hollub) is preparing an elaborate act for vaudeville, in which she will be featured with two well-known juveniles in her support. *Miss Lorraine* first won fame in "The Queen of the Movies" at the age of sixteen. After a short stage career she married Baron De Wardner Hollub. She will wear the finest collection of jewels on the American stage, it is said, and is expending \$15,000 on a few spring frocks.

Sells Floto Circus in Chicago

Word has just been received in Chicago that the Sells-Floto management has made arrangements for the use of the Coliseum for the month of April, and the building will be used for the purpose of opening the 1920 season of the Sells-Floto circus, the second largest circus in the country. This is the first time this Denver organization has opened its season in Chicago and the first time in a building. The Chicago engagement is scheduled to start Saturday afternoon, April 3, and will continue for two weeks.

NEW VAUDEVILLE ACTS

Hershel Henlere Surprising Mollie Fuller With Her New Comedy Sketch Hit at the Palace

Hershel Henlere dropped like a bombshell upon the Palace stage Monday afternoon and in an act that was billed as "Piano-flage" carried away the applause hit of the show. Only a few of the bookers and reviewers knew what the musical *Henlere* could do and what he had accomplished the previous week at the 81st Street Theater. At the uptown house and at the Palace in the slang of the Rialto *Henlere* "stopped the show." Opening after intermission *Henlere* had a spot that at first mitigated but his work and merit were such that the audience would not let him go after the piano had been removed and he had begged off with a little speech in which he said he was sorry he could not carry "them" along with him, etc. The card was out for the *Sophie Tucker* act and the curtain raised on her setting but the applause demand was so insistent for *Henlere* that the curtain was lowered and *Henlere* forced to come forth and acknowledge the compliment.

Henlere is a natural musician and has remarkable memory, the young pianist being able to play any topical number or classical selection without using the music sheets. In "Piano-flage" he impersonates a French orchestral director, starting a comedy line in the pit and later climbing to the stage where he finished the turn at the piano. *Henlere* has a young woman assisting him, the latter making several changes of dress and working in a musical duet at the close, she playing a saxophone and *Henlere*, the piano. *The Vamp* is used as the closing number.

After *Henlere* has carried his French impression along favorably he then discards the dialect and goes into a piano medley of topical and classical compositions that had the audience wildly applauding for more. *Henlere* has a bully good act; it is original and splendidly conceived and full of entertainment. As a piano master for vaudeville assignment he has few equals. *Henlere* should be retained a second week or two at the Palace according to his success Monday. MARK.

Farr and Farland Finally Appear at the Palace

Farr and *Farland* are English comedians. They reached these shores in January and were booked for the Palace the first week in February but a booking shift did not permit their appearance there until this week. Both men work without any comedy makeup, the shorter affecting more of an English style than his partner, wearing the monocle and using the English expressions so long familiar in English stage comedy "bits." One man appears and starts what he terms impersonations of great actors when he's interrupted by the partner who breezes on and off, taking a glass of water from a little table each time. Finally questioned as to the repeated water trips the smaller chap says he's putting out a fire. There are repeated interruptions with witticisms resulting from the replies made by the comedian. Style of turn not new to American audiences but capably worked up. MARK.

The old timers will never forget *Mollie Fuller's* good work with her old partner *Fred Hallen*, and she will probably receive an enthusiastic reception when ever she appears before them, that is, with her new comedy playlet called "Cousin Eleanor." She is cast as the cousin of a young man who has been wedded for a few years. He and his wife are very much wrapped up in a newly arrived baby, but just the same hubby has a romance with a chorus girl who comes to wreck a happy home (but as *Margaret Young* would say it—They Don't Make Them That Way Anymore). *Miss Fuller*, as cousin Eleanor, frustrates the enemy and everything turns out happily. At the end of the act when things are at fever heat, one of the gentlemen of the skit asks *Miss Fuller* what all the playfulness is about and she turns towards the audience and makes a little speech stating that it is just a little play for vaudeville, and then boldly asks. Don't You Think So? NURNBERG.

Pearson, Newport and Pearson In Snappy Turn

The dancing that *Pearson, Newport* and *Pearson* bring forth in their turn is of the kind that will bring them many laurels. Some of their steps are new and prove to be very amazing. *Miss Newport* plays the piano for the *Pearson* brothers. It is a wise idea for her to do this, because, she can follow their accented steps, an ingredient that stands out conspicuously throughout their act, better than the house orchestra possibly could. NURNBERG.

ORPHEUM—B'KLYN Many Headliners Feature This Week's Bill

Belle Baker is the headliner for the current week, singing several new numbers written to the measure of her personality and method by Bert Kalmar and Harry Ruby. *Miss Baker* has developed artistry in the dramatic singing of story songs.

Another feature on the bill was *William Seabury's* musical and dancing act entitled "Frivolities." The piece is brilliantly staged and costumed. The cast of artists for this act includes *William Seabury*, *Hope Sisters*, *Buddy Cooper*, *Elsie La-Mont*, *Rose Stone*, *Sonia Marens* and *Lillian Stone*. *Kate Elinore* and *Sam Williams* offered a comedy skit, "A Reel of Real Fun." This is the first time this pair has appeared here in over a year.

Franklin Ardell & Co. played a comedy playlet entitled "The Wife Saver." *Marjorie Sheldon* was included in the company. *Margaret Padula* gave some of her songs. Her act is called a "Song Study of Boys."

May Wirth, the famous equestrienne, assisted by *Phil Wirth*, comedian and "The Family" gave a wonderful sawdust ring novelty. *Elmer El Clevee* gave a bit of Scotch. *The Juggling Nelsons* presented an act called "Hoops My Dear." *The Boyarr Company* gave a novelty, "A Bewildering Flash of Color and Grace." Orpheum News Pictorial and Topics of the Day completed the bill. WALKER.

DIVERTING BILL AT THE 81st STREET Imitation Jazz, Clown, Dramatics and Dancing Share Honors

Diversity formed an interesting feature of the vaudeville part of the entertainment at the 81st Street Theater this week. Tuesday afternoon business was splendid, notwithstanding the outside air was conducive to walks in the sunshine. The bill ran the gamut of a variety of things which formed enough spice to give the audience satisfaction for the admission expended.

Wellington Cross and company headlined the bill and that matinee crowd applauded every member and seemed to enjoy the dancing immensely. *Marion Saki* garnered her usual allotment of attention and her solo dances were appreciated. *Cross* has a new joke in his opening since the act was first produced, and it is a laughgetter.

Toto was also on the bill and his clownish antics caused no end of laughter. There is one thing about this foreign clown and that is he doesn't stall a minute and hard work is his middle name.

Jane and *Etta Mitchell* and their aerial turn were in the opening position. *Jack Lexy* and *Celia O'Connor* did more with the dancing part of their turn than the vocal end. *Miss O'Connor* is using *All the Quakers Are Shoulder Shakers* and shimmies the final chorus. A hardworking little pair are *Jack* and *Celia*. *Dorothy Shoemaker* and *Co* held rapt attention with the sketch, "Life," which has *Herbert Delmore* in the role formerly enacted by *Claude Payton*. While not as big as *Claude* he fills in acceptably and wears his clothes well. The sketch and particularly *Miss Shoemaker* were unusually well received. *Miss Shoemaker* is quite a favorite in the 81st Street neighborhood.

Keegan and *Edwards* were a large-sized hit, the jazz imitations and the dancing returning them big applause winners. An act that is a novelty and one that can fit in anywhere. The boys are still using *Buy The Ring* that *Wellington Cross* also used later. Recently at the Palace, *Cross* appeared ahead of them with the song. As *Keegan* and *Edwards* jazz the number a la jazz brass instruments, the number did not appear to conflict to any extent.

Toto was followed by the *Cross* turn. The feature film was *Constance Talmadge* in "Two Weeks." MARK.

Nice Sells "Vaudographs"

The motion picture exhibiting rights to the B. D. Nice & Co., publicity film, "Vaudographs," have been acquired by the Universal Film Co. There were several companies after the Nice feature, with the Universal making the biggest bid for the novelty. "Vaudographs" will be shown in every town and city of the United States, with three songs, *Tents Of Arabs*, *Wond'ring* and *Romance*, featured in the film. The Nice office is now preparing a new series with its new feature, a new number entitled *Clouds*.

WITHOUT FEAR OR FAVOR—By an Old Exhibitor

HAVE you ever noticed what a family affair this picture business is? To count the members of one household about a studio would fairly appal one. For they are scattered from stage to developing room. The families that the fans know are only a small percentage of those in picture work in various capacities, and yet the smaller list is a good sized one at that.

There are the *Barrymores*. *Lionel* was one of the first actors to enter the game, appearing at the old Biograph in Griffith's time. Some of the recent reissues brought this fact to the memory of the old timers and surprised the younger set of picture devotees. *Jack* made his start as a comedian, it will be recalled, with the *Famous Players*. Do you remember that funny "Are You a Mason?" It was one of many clever comedies. And *Ethel* appeared in a lot of things for Metro.

The *Talmadges* also number three. *Norma* owed her start to the old Vitagraph and introduced *Constance* in a few small roles while there and now that they are topliners, both of them, they are encouraging *Natalie*. Soon there will be a trio of stars in the family.

And Three Pickfords

In the beginning *Mrs. Pickford* admitted that the power of *Mary's* name was largely responsible for the engagements of the other two. I remember a story that she told in her inimitable way of the small concern that hired *Lottie* to appear in an awful white slave picture, before they were so popular, and announced the star in all the ads with "PICKFORD" in large letters and "Lottie" so small as to be nearly invisible! At a distance one would think that they had *Mary* under contract. *Jack*, of course, has done finer things since that time and *Lottie* has made several appearances though nothing very lately.

Shirley Mason, *Edna Flugrath* and *Viola Dana* are a charming trio of real sisters who have made names in pictures. Their real name is *Flugrath* and the two assumed names make people think them unrelated.

Three men of the same name have directed big pictures—*Ralph*, *John* and *Tom Ince* and *Ralph Ince's* wife appears under her maiden name, *Stewart*, so she and *Anita* form another famous couple of leading ladies.

Two *Gish* sisters, each with a large personal following and so many fans that it is impossible to tell which is the favorite, *Dorothy* or *Lillian*. Their mother is said to have played parts at different times in their pictures, so perhaps we may say three *Gishs*, not two.

In regard to comedians, how about the two *Chaplins*? *Sid* is not nearly as funny as *Charlie* but has many admirers and suffers because of his relationship to our leading fun maker. Everyone thinks he should be just as clever at arousing laughter. It can't be done.

In numbers the *Moore*s rival the *Standings*. There were four of each until the *Standing* boys' father died recently. He was such a picture-nique figure on the screen and a mighty fine actor. The *Moore*s are *Matt*, *Owen*, *Tom* and *Joe*, who is better known

The Picture Business as a Family Affair—Fifty Seven Varieties of Contests—Marie Dressler's Appearance—Flitting Time for Authors

on the Coast than in the East. The four *Standings*—*Percy*, *Wyndham*, *Guy* and *Herbert*.

A fairly long list and undoubtedly there are many other prominent families that are not quite so well known.

About Those Picture Contests

Someone should write up the different varieties. There are more than fifty-seven. The most beautiful girls in the world have just been selected after a contest in one of the picture magazines. From the stills, they are *SOME* lookers! To the million and one maidens who were not chosen, the satisfying news has just been imparted that *VERY SOON* there will be another contest. So the would-be screen star has dried her eyes and will try again and keep at it.

Then there is the Solution Contest. Almost every one in the world took a whack at the "Million Dollar Mystery" after the presentation of the last episode. Replies came from all over the world and the \$10,000 prize was awarded to an unknown stenographer in St. Louis. She had no connection with the firm, as investigation proved, and the money was spent for a home because a little later the *Prince Charming* came along. The girl was not a bit attractive in appearance, but was hard working and industrious and the prize was deserved in every way. The same tactics were followed with a similar mystery contest but it was solved by a well known scenario writer whose boast has always been that he *NEVER* writes a line for nothing. So there were many who doubted the genuineness of that award.

Individual exhibitors find that contests invariably are worth the amount spent in advertising. Once attract an audience and it is fairly easy to hold them. The exhibitor is past master in prize awards. When "Country Stores" were allowed, it was lots of fun to attend them and watch the faces of the happy prize winners and the disappointed ones.

Another method of attracting attention, is a sort of first cousin to the "Prominent Old Settlers" idea. Large cities are not afflicted much with them but the small city or large town knows it well. All that is required is a suave manner and a list of some of the prominent first fam-

ilies. The village banker is approached and told that the history of the County is being written and his biography and photo are needed. If the banker does not "fall," his wife and daughters easily persuade him, and a cheque is forthcoming for a certain number of books and the expenses of the plate. The book eventually appears, usually a cheaply gotten up affair and so the agent has lived up to his agreement. There are hundreds of such volumes in different parts of the country.

The First Cousin

to the "Old Settler" in the picture business is the moving picture history of a certain locality. About all that is needed is a camera and one hand to turn it for the people in the neighborhood fall over each other in their desire to pose before a camera for nothing. There are often several men who work together, none of them famous or well known to picture folks, though from the write-ups in the town paper you would think the director was Griffith himself.

They arrive in town, arrange an interview (at advertising rates) and modestly tell their plans of making an historic film that shall tell the history of this particular spot to the whole world. Sometimes they sell stock, sometimes not, for there are many side lines that bring in money. After weeks of rehearsals and photographing the finished product is shown to admiring audiences who love to see themselves and friends on the screen.

Often the organizers present a complete program of films, eked out with some old pictorials and worn out comedies, and just rent the theater and keep the profits and there have been several cases where the town high school has bought the film to keep it as a permanent record of their wonderful history. The film is never seen outside the neighborhood; there are too many other similar opportunities—the woods are full of 'em!

Marie Dressler's Appearance

at the Montauk over in Brooklyn last week caused a lot of mixups because some folks thought it was a picture instead of a revised up to date version of "Tillie's Nightmare" part of which was used in her screen experiences. The "Nightmare" was

one in name only and by the end of the week "Tillie" had a lot of new admirers. A funny thing is that this week *Patricia Collinge* came along in the same theater and her place was "Tillie" (WITHOUT the "Nightmare") and a lot more folks got mixed up! Shakespeare was wrong in that quotation about "What's In a Name?" It may not have made any difference to "Romeo and Juliet" but it mixed things up horribly across the Bridge!

This Is Flitting Time for Authors

and all who are not already in California or Florida, are making their plans to start very soon. Of course, they have their unsold plays and novels with them and the H. C. of L. has already shown itself in the prices demanded. Time was when \$1,000 looked mighty big, but now anything less than \$10,000 is regarded by certain of them as a paltry sum. "The bigger the name, the bigger the price" is their slogan. Some of them will have a long wait for the ten thousand, but they are profiting by the experiences of those who disposed of their wares early in the game and who have never ceased to regret their haste. A few years would have added several thousand to the final CK, but the old adage "A Bird in Hand" looks good to most of us, because we have known plenty of birds who have flown at the wrong time.

Have You Seen

Those new pictures of *Jack Adolphi*? meaning just what is asked. Not the pictures he has made, but the pictures made of him and for him in connection with the coming pictures that he is to make of *Georges Carpentier*? *Jack* looks very stern and unlike himself, for he's a good scout at all times and seldom has that sort of an expression on his face. For advertising purposes it is all right, but the original is much better looking.

One of Them Was Not So Stupid

In the old days "out on the Lot" at Hollywood, it was a well known fact that D. W. asked opinions of every actor. But there was a trio whose advice caused much surprise. They did not seem to have brains enough to size up a picture. One day someone asked *Mr. Griffith* and he admitted that they were so very dense that if a picture could get by them it would please even the simplest of audiences. The funny part is that while two of them have drifted out of the game, the third is a headliner. His excellent training must have been responsible for the miracle.

Another Director

associated with Los Angeles earned the nickname "the moonlight director" because of his fondness for such scenes. Every picture (almost!) that *Tom Ricketts* put on in the early days on the Coast, had such a scene. It was his unregistered "trade mark." He has given up directing for acting and this nickname was recalled to the Old Exhibitor during a recent showing of "All-Of-a-Sudden-Peggy," in which he played the delightful old Mayor.

FIVE YEARS AGO TODAY

"Elga" with Hedwig Reicher Produced at Garrick.

Griffith's "Birth of a Nation" Opens at Liberty Theater.

Phyllis Neilson-Terry Appears in "Adventure of Lady Ursula" at the Maxine Elliott.

"The Country Boy" with Marshall Neilan Released by Lasky.

Jose Collins Returns to Vaudeville at the Palace.

Irene Fenwick Announced to Make Screen Debut in "The Commuters."

PACIFIC COAST-WISE

To the right we have Myrtle Lind, of Paramount-Sennett comedies, down in the sugar cane. You're right, Gerald, she's some sweetie! Below is Marie Prevost, also of the Paramount-Sennett clan, a staunch and sturdy exponent of back-to-nature philosophy, while in the lower right is a Fox Sunshine Comedy girl more excited about a duck than a ducking





VIVIAN MARTIN

The dainty little star who will renew her screen acquaintance with her many admirers soon in a Gaumont photoplay called "Husbands and Wives," adapted from a story by Corra Harris

DRAMATIC MIRROR

LITTLE TRIPS TO LOS ANGELES STUDIOS

JIMMIE ROGERS, four-year-old son of Will Rogers, may grow up to be a poet. It doesn't seem to worry his father much, but then the lariat-thrower is noted for his sunny disposition. The annoying thing about it is that the embryonic poet, who is now appearing in support of his father in Goldwyn pictures, is usually moved to poetic composition just as everything is in readiness to take a scene in which he appears. Just now the Rogers team is working in "Jes' Call Me Jim," in one scene of which, important action centers around a big lop-eared hound called "Seldom." Just as the scene was to be taken, Jimmie, with all the excitement which an artist always feels when he is in the throes of creation, called out:

"Whoa, little Seldom, whoa, little pup,

He can sit up on his hind legs if you hold his front ones up."

It took at least half an hour to get the scene ready again. Probably it is just as well that it is Jimmie, four years old and the pet of the company, who was responsible. It might have gone hard with a grown-up.

Willard Louis Insists

that he never trifled with the affections of an Indian squaw, but he could not say it loud enough or often enough to dissuade "the woman in the case" from pursuing him. It happened recently when the Goldwyn players were at Victorville, Cal., taking some scenes for Pauline Frederick's latest picture "Roads of Destiny." Mr. Louis had on a wonderful make-up as a South American. He was strolling down the main street of the village, when an old squaw ran up, threw her arms around him and began to mutter as though delighted. Just what to make of it Mr. Louis did not know, but finally he discovered that the woman took him for one of her old time sweethearts. It was with difficulty he made her understand he was made up for a part in a picture. She never was really convinced, for every time

Will Rogers' Son A Poet—Willard Louis Pleads "Not Guilty"—Roscoe Arbuckle a Believer in The Simple Life—May Allison's "Control"

she passed him on the street she would give him a sly grin or a wink. It was rather hard on Mr. Louis, but (such is human nature) great sport for the rest of the company.

News from the Ince Studios says that Doris May has joined that great class of motion picture stars called "Equestriennes." She has bought the prettiest horse she could find—a horse brought from the South, where the most wonderful of all riding horses are bred. Every Sunday finds Miss May upon the boulevards and bridal paths that surround Los Angeles and she is quickly becoming an expert horsewoman.

Edward Russell, the director, and Kathleen O'Connor and Jack Perrin, stars of the Universal serial, "The Lion Man," are planning a party to celebrate the completion of this chaptered romance next week. The production has been eight months in the making and has taken the players from Universal City—as far as Mexico to the south, San Francisco to the north and the Grand Canyon to the east. All the Universal stars and directors have been invited. Many cellars will be depleted.

Mary MacLaren celebrated her twentieth birthday a few days ago. She happened to be out on location at Laguna Beach that day filming scenes in her latest production, "The Road to Divorce." A supply automobile was dispatched to the city, bringing back all the raw material for a banquet, which was prepared and served barbecue fashion by the company commissary department.

Eddie Polo has just received word from Havana that a new athletic club, recently organized there, has been named after him. Polo is a great favorite in Cuba as well as in all the Spanish-American countries.

Only last month he won the screen popularity contest in Valparaiso, Chile—an event of which he was informed by the editor of La Semana Cinematografica, the leading motion picture publication in South America.

Anita Stewart will now film "The Yellow Typhoon," an adaptation of Harold MacGrath's story of the same name.

Claire DuBrey has just completed an engagement with J. Warren Kerrigan in his forthcoming production, "The Green Flame," an adventure play of foreign locale.

Roscoe Arbuckle Proclaims

his preference for the simple life and while it may come as a shock to film "fans" to hear that he is an enthusiastic farmer and fairly dotes on geese and chickens of the winged variety, his many friends in the business—and the line extends from Coast to Coast—have always voted him a dandy good fellow, who loved his home and the good things that accompanied it, in spite of the comedy roles he portrays upon the screen. Roscoe would rather be himself than "Fatty" but what can one do when the public demands certain parts for their favorite?

"There is nothing I would rather do than fool around with my livestock," he declared in a recent interview. "No, not even make people laugh—though that comes next. And after that, I guess cars come next" (which is true as anyone who has seen his two wonderful cars, will testify).

Mr. Arbuckle maintains that there is no finer distraction from the grind of work than taking care of chickens (of the feathered kind) and says that he could always make a good income

from poultry raising, if he had the time to devote to it. A number of actors have their pet hobbies and not a few share his views on farm life as a safe and sane enterprise. Possibly because it is so entirely different from work for the screen.

It is a well-known fact that Wallace Reid is one of the most graceful dancers on the stage or screen and in his new Paramount picture "A Dancin' Fool," he has for his leading woman Bebe Daniels, also an exquisite devotee of the light fantastic.

Mr. Reid had no more than finished "The Dancin' Fool" when he began work on "Sick Abed," by Edith Watts Mumford, again with Miss Daniels as his leading woman.

Charles Dickens' "Old Curiosity Shop" may be put on the screen this year, with Bessie Love in the role of Little Nell.

So thick has the spiritualistic atmosphere been about the Screen Classics, Inc. studios, since May Allison first began acting in "The Cheater"—the screen name of Henry Arthur Jones's drama, "Judah"—that it was practically inevitable something definite should come of it all. And it has, in the form of an Irish contemporary of Patience Worth. Miss Allison seems to be the control of this girl's spirit. The spook, as far as can be gathered from the nature of her messages and the comparison of phraseology with that of the various epochs of Celtic literature, lived in the time of King Wurrurra, of Connaught—that is between the years of 1546 and 1611. The girl's name is Sheila Mullanaphy and her verse is epic in form, dwelling upon her lover, one Michael O'Cann, a man of some vigor. The ouija board this week gave Miss Allison the first verse:

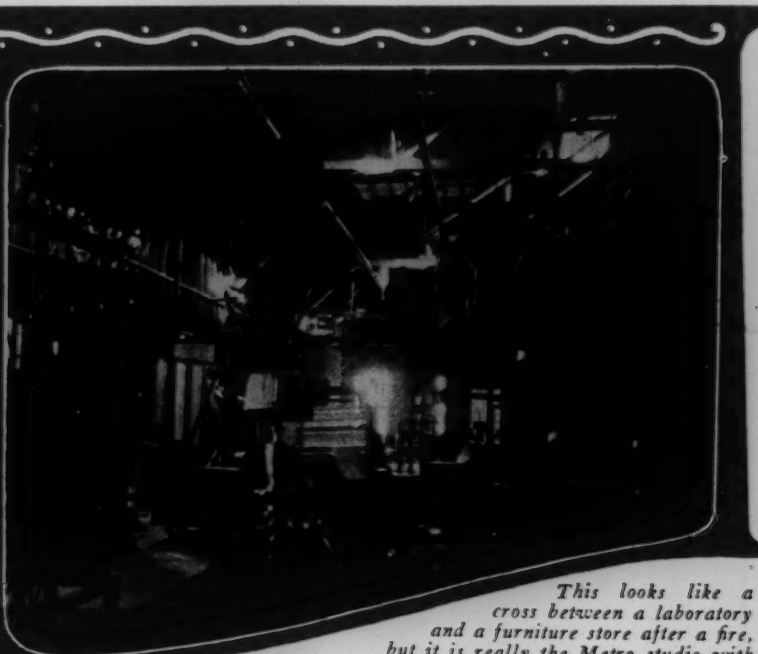
"A two-fisted man is me Michael O'Cann

And he gets into arguments daily. If he can't win his point, sure he cleans out the joint

With the wit of his blackthorn shillalegh."



Bert Lytell in "Alias Jimmy Valentine" rests on the arm of a chair in the huge hotel set built in the Metro studio, complete in all details, including guests



This looks like a cross between a laboratory and a furniture store after a fire, but it is really the Metro studio with a set in course of construction

"JUDY OF ROGUES' HARBOR"

Illogical Melodrama Fails to Win Much Admiration
at the Rialto this Week

From the novel by Grace Miller White. Scenario by Clara Beranger. Directed by William Desmond Taylor. Released by Realart.

Judy.....	Mary Miles Minter
Lieut. Teddy Kingsland.....	Charles Meredith
Gov. Kingsland.....	Herbert Standing
Grandpop Ketchel.....	Theodore Roberts
The Lady of the Roses.....	Clo King
Olive Ketchel.....	Fritzie Ridgeway
Jim Shuckles.....	Allan Sears
Denny.....	Frankie Lee
Peter Kingsland.....	George E. Periolat

Despite the hard work that Mary Miles Minter does in "Judy of Rogue's Harbor," this hectic melodrama fails to convince, as was shown at the Rialto by the snickering of the audience that was heard in absurd situations. There is too much display of brutality that does not suit the personality of Miss Minter. However, a notable cast helps to create a little interest in the weird conglomeration of incidents that are brought forth on the screen.

Frankie Lee, the juvenile, was ex-

ceedingly appealing, especially while in the hands of his cruel guardians. And the work of Charles Meredith was of the usual standard in a part that seemed to be that of a hero, though one is not sure, because of the unconvincing way it is used. Theodore Roberts stood out prominently in a vivid character study. And Miss Minter was excellent, although not helped by the vehicle.

Her part is Judy, a courageous little country girl, who, despite her bad environment has a tendency to help those who need assistance, and therefore, overcomes many obstacles. She uses some clever methods to defend her little cousin, Denny, from incessant cruelty from her grandpop and Jim Shuckles, a brute usually under the influence of liquor. She carries her troubles to the Lady of the Roses who lives alone in a haunted house. The lady, who is like an angel to her, teaches her the power of faith and the thrill of life.

Judy falls in love with Teddy Kingsland, the grandson of the Governor of the State, and after a series of dramatic complications, love finally is victorious. The Lady of the Roses turns out to be her mother and the tale happens happily.

It is hard to believe that William D. Taylor is responsible for the direction. Most of the time it is merely bad and never does it rise above mediocrity. The story recalls the early days of the motion picture when nothing was supposed to be logical or interesting so long as it was a picture that moved. Nowadays, however, heavier demands are made on photoplays.



Mary Miles Minter in "Judy of Rogue's Harbor" (Realart) saves the governor of the state from a plot at the hands of political enemies.

At the left, Judy and little Denny indulge in a bit of affection. There isn't very much of it about Rogue's Harbor

At the right, Judy saves little Denny from a blow at the hands of her angry grandfather. He doesn't believe in sparing the rod



"HIS HOUSE IN ORDER"

Elsie Ferguson at Her Best in Paramount Version of the Famous Pinero Play

Adapted by Hugh Ford from the play by Arthur Wing Pinero. Directed by Hugh Ford. Released by Paramount.

Nina Graham.....Elsie Ferguson
Filmer Jesson.....Holmes E. Herbert
Hilary Jesson.....Vernon Steele
Annabelle Jesson.....Margaret Linden
Geraldine Ridgley.....Marie Burke
Derek Jesson.....Lawrence Johnson

It has been a good many years now since John Drew and Billie Burke first offered Sir Arthur Wing Pinero's play, "His House in Order," to Broadway, but the impression that the production made has lasted through the interval. If the impression made by the film version of the same play endures at all it will be solely by virtue of Elsie Ferguson's playing.

The story of the play is slight at best, containing but one real situation, and it has been filmed in whole or in part by so many photoplays already that it lacks any degree of novelty or surprise. But Miss Ferguson by her sincerity and her power of projecting emotions is completely engrossing throughout the picture.

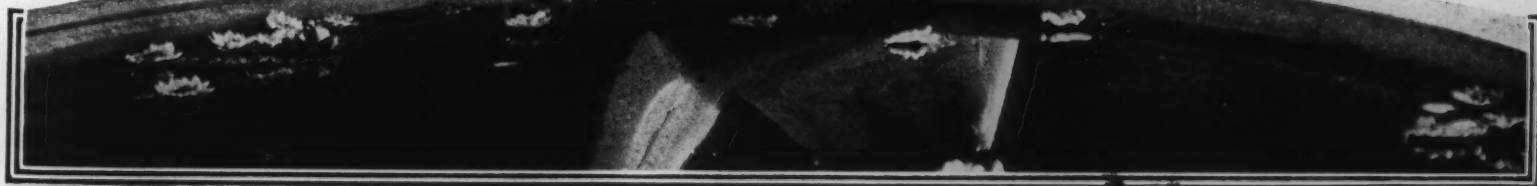
Nina Graham, at the death of her

parents, finds herself without a cent in the world. So to make a living she becomes a governess in the home of the recently widowed Filmer Jesson. Being a woman of great charm she wins the love of Jesson and finally marries him. But things are anything but easy for her. She is constantly made to listen to eulogies of Jesson's first wife. The entire family seems to be in a conspiracy against her happiness. At length Jesson himself begins to doubt the wisdom of his second marriage.

Things have come to this pass, when one day Nina chances upon some old letters written by the former Mrs. Jesson. They reveal most of the details of a secret love affair, and among them is one which proves that on the day of her death, she had planned to leave her husband and go to her lover. At first Nina decides to keep her discovery to herself, but eventually Jesson learns the truth and a happy ending looms up in the near future.



Elsie Ferguson in "His House in Order" (Paramount) is a little hurt at her husband's attitude in the scene at the left, but in the scene below the tables seem to be turned. At bottom of page, Miss Ferguson is seen in a Spring dance



"SHOULD A WOMAN TELL?"

Metro Presents Its Newest Star, Alice Lake, in a Well Directed Melodrama

Story and scenario by Finis Fox. Directed by John E. Ince. Released by Metro as a Screen Classic.

Meta Maxon.....	Alice Lake
Mr. Maxon.....	Frank Currier
Albert Tuley.....	Jack Mulhall
Mrs. Maxon.....	Relyea Anderson
Clarissa Sedgwick.....	Lydia Knott
Morton Sedgwick.....	Jack Gilbert
The Doctor.....	Don Bailey

Astronomers who keep their telescopes fixed on the motion picture heavens have discovered a new star. She is Alice Lake and from the performance she gives in her first feature picture, she is a star of the first magnitude.

That the story provided for her debut is in many ways below average, makes her triumphant entry into stardom even more noteworthy. In overcoming the obstacles of plot, however, she has had the valuable assistance of John Ince, who has brought imagination, care and a big sense of drama to bear on the production.

According to the story, Meta Maxon writes a letter to her young lover telling him of a youthful indiscretion. Her mother comes into possession of the letter and destroys it before it reaches its destination. Supposing that she has been forgiven, Meta is married, but on the wedding day, the truth comes out, and the new husband leaves her. After many adventures of an unconvincing nature, a belated happiness is won by all.

The two pictures below show clearly why Meta Maxon prefers her father to her mother in "Should a Woman Tell?"
(Metro)



At the left the two kiddies and the purp seem to be awatching Alice Lake tell her lover good night





"MARY'S ANKLE"

Douglas MacLean and Doris May in Another Delightful Comedy from the Ince Studio

Adapted by Luther B. Reed from the play by May Tully. Directed by Lloyd Ingraham. Released by Paramount.
 Dr. Arthur P. Hampton.....Douglas MacLean
 Mary Jane Smith.....Doris May
 Johnny Stokes.....Victor Potel
 Stub Masters.....Neal Burns
 George P. Hampton.....James Gordon
 Angelica Burns.....Lizette Thorne
 Mrs. Merrivale.....Ida Lewis

Douglas MacLean and Doris May have done it again! They have provided (with the aid of Thomas H. Ince and his producing forces) another of those lighter-than-air bits of comedy that leave a good taste in everybody's mouth and a desire for another helping as soon as possible.

The story is not a particularly novel one, but it is quite sufficient to allow the two young stars to disport themselves with all their accustomed grace and charm. Doc Hampton is

unfortunate enough to be standing on the corner unguarded on Tag Day, and a beautiful lady relieves him of all the money he has in the world except ninety cents. His two companions are in the same straits. They know, however, that Doc will receive a handsome sum from his uncle the day the old man gets the glad news of his nephew's marriage. What could be simpler? They send Uncle George a wedding announcement, though of course Doc protests. A wild adventure then develops and the conventionalities are preserved at the last minute by a marriage at sea. And everybody's happy.

No more delightful entertainment has been flickered across a proscenium opening in many a day.



At the top, Douglas MacLean and Doris May, well chaperoned, wave farewell as they start their honeymoon in "Mary's Ankle" (Paramount). Just above, the three men take inventory after a Tag Day miss has passed them. Below, Mary has sprained her ankle, and the fun has commenced.



"THE RIGHT OF WAY"

Metro Follows Closely Theme of Sir Gilbert Parker's Story in Picture at the Capitol

Produced by Metro Pictures Corporation. Adapted for Screen by June Mathis from Sir Gilbert Parker's novel of that title. Directed by Jack Dillon. Director General Maxwell Karger.

Charley Steele.....	Bert Lytell
Joe Portugais.....	Gibson Gowland
Kathleen.....	Virginia Caldwell
Billy Wantage.....	Antrim Short
Paulette DuBois.....	Carmen Phillips
Cure.....	Henry Harmon
Seigneur.....	Frank Currier
Capt. Thomas Fairing.....	Larry Steers
Rosalie.....	Leatrice Joy

Picture fanland can learn a good lesson from the Metro picturization of the Sir Gilbert Parker novel, "The Right Of Way," but there are many of the photodramatic devotees who will not relish the unhappy finale. But all told the general theme is well adhered to by June Mathis in her screen adaptation with Bert Lytell and a capable picture cast carrying the story along effectively.

The role of Charley Steele, first the immaculate, polished, dignified English gentleman with a monocle and the "beg pardon, have I ever been introduced to you" greeting to those

who came in contact with him informally and then the changed man when brutally beaten and cast for dead in the river, only to be rescued by Joe Portugais, whom he had saved from the noose on a charge of murder and then finally the man who has a return of memory and is a believer in God, was capably enacted by Bert Lytell. It was a painstaking endeavor all the way to stick closely to the character as depicted by the novelist.

Lytell acted well his part and is entitled to credit. Due praise must be given to Gibson Gowland, who made Joe Portugais, the coarse French-Canadian woodsman a real, humane and vivid figure. Leatrice Joy was a sweetly sympathetic Rosalie, who showed what a character could be made by an actress trying for the natural and unsophisticated impression. Scenically, the entire story measures up to all requirements, the camera bringing out the photographic environment true to nature.



Bert Lytell in "The Right of Way" (Metro) discovers that a lawyer's life is not a happy one, when he clears a man he thinks is guilty. At the right he has assumed the humbler calling of a tailor, and though he doesn't look very well suited to it, he seems happy.

"EASY TO GET"

Marguerite Clark Appears in a Breezy Paramount Play

Story by Izola Forrester and Mann Page. Adapted by Julia Crawford Ivers and directed by Walter Edwards.
 Milly Morchouse.....Marguerite Clark
 Bob Morchouse.....Harrison Ford
 Dick Eliot.....Rodney LaRocque
 Pauline Reid.....Helen Greene
 Talbot Chase.....Herbert Barrington
 Thaddeus Burr.....Kid Broad
 Jim Tucker.....H. Van Busen
 Marm Tucker.....Julia Hurley

Marguerite Clark injects into "Easy To Get" her usual daintiness and charm that is quite entrancing. By the laughter and giggles which the audience showered upon the photoplay at the Rialto, it is certain that it will please and amuse an audience of any description.

Harrison Ford as the newly wedded husband of Miss Clark meets a friend, while the couple are on the honeymoon express, and in a flamboyant manner converses with him

about former spooning days. After mentioning a number of stories centered about pretty blonds and winsome brunettes, which the bride overhears, he boasts how easy it was to capture for marriage his latest conquest with the words that she was "easy to get." (Hence the title.)

The bride leaves the train without stating where she was going and friend husband is nearly frantic, not knowing where, why or when she disappeared. The bride joins a gang of thieves in a nearby woods, and asks that the band carry out an idea

Marguerite Clark in "Easy to Get" (Paramount) feels herself ill used and decides to spend the rest of her life at a hotel rather than live with her husband

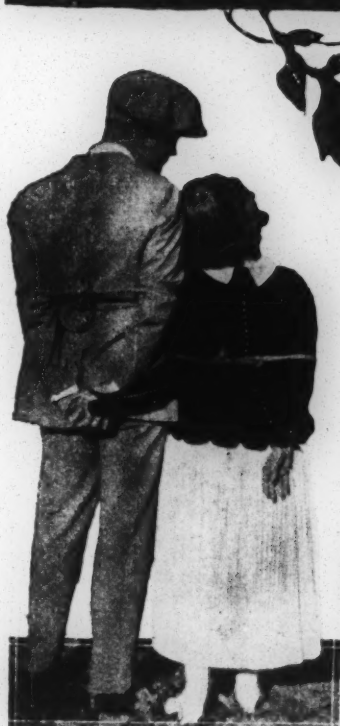


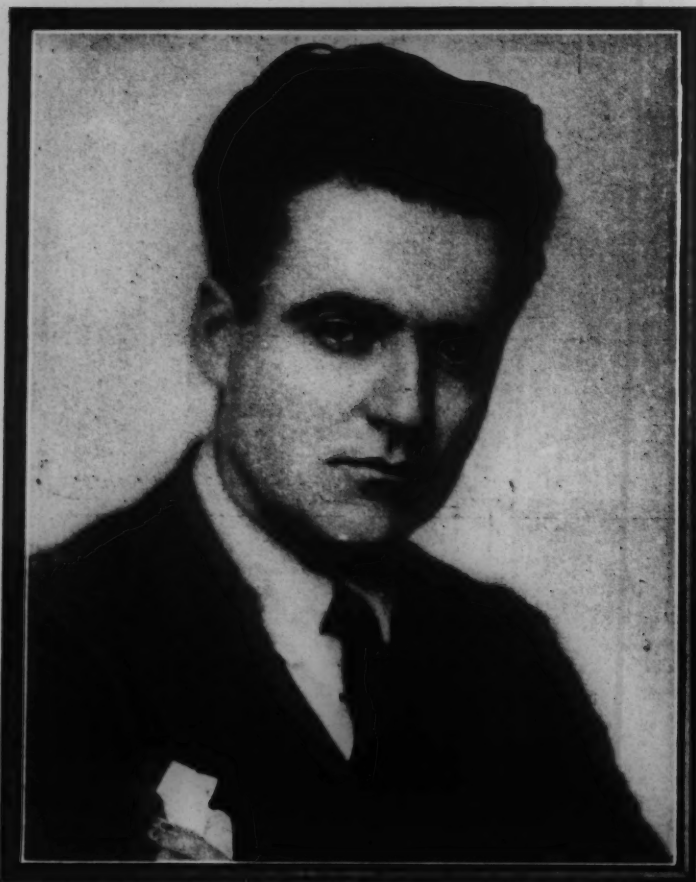
Below, left, a happy ending, though from the flock of desperadoes clustered about them in the picture at the right, such a thing seems impossible



which she has to make her husband "stand on his head" in fright.

Her plan is that five thousand dollars is the sum that the thieves are to demand for her release. Of course, hubby falls for the ruse and brings the money to the gang and gets back his sweetheart, who had not realized in the beginning that her supposed-to-be-friends were real robbers. This she finds out when they refuse to give back the money. She then asks forgiveness for her foolishness, but in her heart is glad to find out, even if it cost five thousand, that her hubby was really in love with her.





Marshall Neilan, the young producer, whose first independent production, "The River's End," (First National) is an unqualified success in every way.

When eyes as evil as the pair of Oriental ones at the right peer around the corner of a door, it means villainy.

(Below left) Feminine intuition interferes between Lewis S. Stone and his telephone conversation.

(Below right) Lewis S. Stone discovers a note pinned to the wall at a rather awkward moment.



"THE RIVER'S END"

Initial Marshall Neilan Picture Replete with Action

Produced by Marshall Neilan. Adapted from story by James Oliver Curwood. Directed by Marshall Neilan. Distributed by First National.
 Derwent Conniston } Lewis Stone
 John Keith } Marjorie Daw
 Mary Conniston } J. Barney Sherry
 McDowell } Jane Novak
 Miriam Kirkstone } Charles West
 Peter Kirkstone } Yama Mata
 Shan Tung }

Remember Marshall Neilan? He's the young man who once was something of a picture actor himself. He worked in pictures and around studios and under the best directors in the land. His first independent picture shows his good training. It is a fine production of a fine story.

John Keith is a fugitive from justice. Derwent Conniston of the Northwest Mounted Police is on his trail. Derry catches up with Keith, but in the frozen north dies of lung trouble. Keith nurses him. Before he dies Conniston, believing Keith shot old man Kirkstone in self defense, has Keith promise to bury him (Conniston) as Keith, and Keith take up Conniston's post. Through picturesque surroundings a mysterious film story is woven. The direction and the acting are in every case excellent.



THIS WEEK'S BROADWAY PICTURE SHOWS

THE CAPITOL

Mildly Diverting Program At Large Playhouse

The Capitol made no effort to stage any of the standard works of grand opera this week but gave employment to some of its musical talent by presenting "The Artists' Dream" with William Robyn (tenor) singing the "dream," Alberto Bachman playing a violin obligato and Rita Zalmani dancing effectively.

"The Artists' Dream" is more of a "filler" than anything else although it was impressive in a way, the vocal work of Robyn and the musical skill of Bachman standing out the features.

Vaudeville proves more of a reliance in this week's bill at the Capitol. Two acts of a pantomimic nature are well received.

Dippy Diers and feminine assistant, who also appears for a few minutes alone in a novel dancing speciality, is a clown, formerly at the New York Hippodrome and later in vaudeville, who has a comedy balancing "bit" atop of tables somewhat after the fashion of Bert Melrose. This closing arrangement was received with the usual exclamations of delight when Diers lands safely when the tables topple over.

What was a distinct feature was the turn of Alf. Loyal and his performing dogs. This is an animal act of exceptional merit, with Toque, the canine clown, cutting up all sorts of amusing antics.

In fact there hasn't been any vaudeville turn yet at the Capitol that drew as much spontaneous applause as the Loyal turn.

The big colony of musicians worked supremely well in the playing of *Pathetic* (third movement sixth symphony) by Tchaikowsky, with Conductor Nathaniel Finston wielding the baton in a masterly way.

The second of the William J. Flynn series of secret service stories entitled "The Five Dollar Plate," with Herbert Rawlinson, was not as dramatically thrilling as the first one.

The Diers turn followed the Flynn story, with Hy Mayer's Capitol Travelaugh showing some closeups of New York's snow. After "The Artist's Dream" came some amazing, wonderful realistic views of Niagara Falls in winter.

The Loyal dog turn was followed by the Metro picturization of "The Right of Way."

"Artist's Dream" and Vaudeville at the Capitol—Rivoli Has Comedy Week—Weak Picture at the Rialto—Orchestral Feature at Strand

THE RIVOLI

Comedy Week With Paramount Comedy and Chaplin Revival

It is a very entertaining and joyous performance that the patrons of the Rivoli are receiving this week. Even the overture is light and frolicsome. It is Adolph Adams' "If I Were King," a selection that gives the clarinets and other wood-winds an opportunity to bring out the happy sound that can be had from them. Frederick Stahlberg conducts the overture in his usual sincere and interesting manner.

The feature picture of the week is another comedy by those exceedingly funny comedy portrayers Douglas MacLean and Doris May. It is their third Paramount Arctcraft vehicle called "Mary's Ankle." May Tully is the author and Luther S. Read prepared the scenario from her play. Lloyd Ingraham directed the picture. It gives promise to equal the two predecessors. The organist played a number of popular melodies during the run of the picture; a selection from "Apple Blossoms" and "When They're Old Enough to Know Better." By the way the assisting cast are very notable: Victor Potel, Neal Burns and James Gordon.

Charlie Chaplin in "The Count," a Chaplin revival, added an extra amount of merriment to the bill. The laughter was not as abundant as it was when Chaplin first made his appearance on the screen.

The Rivoli Pictorial contained a number of interesting current events. Some of which were "A Study in Kids"; picture of English battle-ships; a group of notables, a few who were Emma Trentini, Bainbridge Colby, and others.

Emmanuel List, basso profundo, sang the deep stirring lower tones thrillingly in DeKoven's "Armour Song" from Robin Hood. Renee Wilson, soprano, was the other soloist of the day. She sang "Chanson L'Provencal Dela Croix." The organ solo which Firmin Swinnen used was the "Intermezzo" from "Cavalleria Rusticana."

THE RIALTO

Realart Feature and Sunshine Comedy Entertain

The show at the Rialto this week is not of the same standard that the patrons usually receive. The feature picture "Judy of Rogues' Harbor," starring Mary Miles Minter, did not seem to please the rather small audience on Sunday afternoon. As Judy she is brutally treated by her guardians, who never tire of beating and humiliating her. There were many parts in the picture that were snickered at because of the utterly absurd situations.

The overture is of the usual well selected kind that Hugo Riesenfeld has in stock for the musical part of the bill. It is Antonio Rossini's "Italiana in Algeria." This is taken from the opera that was Rossini's earliest success in comic opera; it was produced in 1813. Its revival at the Metropolitan Opera House this season emphasized the fact that Rossini's talents lay in "Opera Buffa" rather than in "Opera Seria." "William Tell" is his only masterpiece of a serious nature.

The Rialto magazine brought forward a number of current events; dynamiting cliffs for sand to save manual labor; the fire that nearly damaged the Vanitie and the Shamrock, two famous yacht racing boats at City Island. The old days fire department parade to which the orchestra played *Auld Lang Syne*. Women practising shooting at Pinchurst. A photograph of Bainbridge Colby, new Secretary of State, and many others. Swannee was also used for a musical selection. Following that Joseph Arlessi, trumpeter of the orchestra, played very thrillingly Rossini's *Stabat Mater*. It is a delight to hear a solo from an instrument of this sort. The Sunshine Comedy was laughed at as usual. This one was exceedingly funny.

After that Betty Anderson, soprano, sang Annie Laurie, accompanied by the violins, cellos, viola and harp. The Schubert *Marche Heroique* played by John Priest ended the program.

THE STRAND

Brahms Quartette, Orchestral Features and Feature Hold Interest

Within the past two weeks the Strand has been doing a phenomenal business. The Strand is really the pioneer of the big picture palaces along Broadway.

The house not only packed them in at the three shows Sunday but there wasn't even standing room at that first show Sunday night. The program itself struck a happy chord, with the Brahms Quartette offering one of the prettiest features of the show. This array of singing talent, four women, comprising Misses Zilla Wilson, Hilda Gelling, Lois Bennett and Elinor Hughes, which sang *Love's Old Sweet Song* so splendidly and harmoniously last week amid a Colonial setting, is offering *Venetian Boat Songs* this week, with about as picturesque environment of Venice as could be staged. The lighting effect made the scene stand out impressively to the remotest nook of the house. The singing was applauded.

The Strand Symphony Orchestra, with Carl Edouarde conducting, received much applause for the playing of *1812* as an overture. This arrangement is by Tchaikowsky which seems a coincident that the Capitol orchestra is playing one of the composer's symphonies.

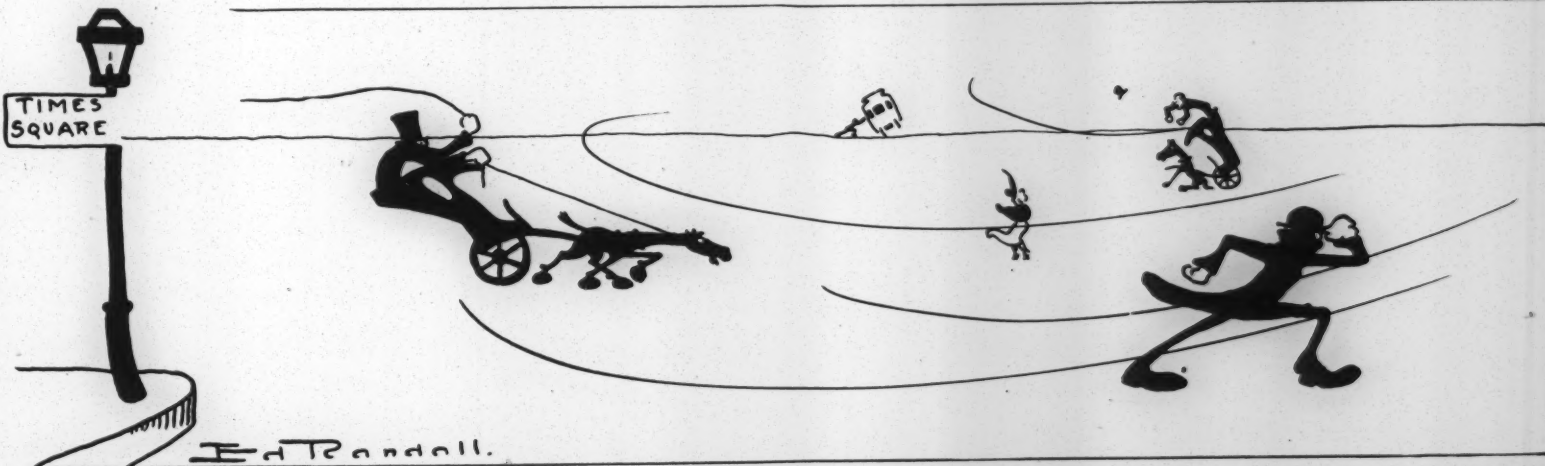
The Strand Topical review has its meritorious scenes of life throughout the world as caught by the different cameramen for the "weeklies."

A. Smirnoff, tenor from the Petrograd Opera Company, did not appear at the second show or at least appeared earlier than programmed as the writer was in the house for the overture. He was carded as singing M'Appari (from "Martha").

However a feature not carded was the violin and cello obligatos that were rendered during the film presentation, these musicians playing with feeling and fervor.

The Brahms Quartette was enthusiastically applauded. The feature film was the Samuel Goldwyn-Rex Beach picturization of the Leroy Scott story, "Partners of the Night" which was followed by an Educational Film entitled "Chasing the Horizon" that showed some perilous mountain climbing by experts. The views were picturesque.

The organ solo was entitled "Finlandia" (Sibelius).



"PARTNERS OF THE NIGHT"**Police Reform Advocated by Goldwyn Feature at the Strand**

Distributed by Goldwyn. Rex Beach announced as co-sponsor with Samuel Goldwyn. Scenario by Charles S. Whitaker. Adapted from Leroy Scott story. Directed by Paul Scardon for Eminent Authors Pictures.

Mary Regan.....	Pinna Nesbit
Robert Clifford.....	William B. Davidson
Thorne.....	William Ingersoll
Matthew Bradley.....	Emmett Corrigan
Uncle Joe Russell.....	Mario Majeroni
Gerrold.....	Vincent Coleman
Louis Gordon.....	Frank Kingdom
Harrigan.....	Tenney Wright
Bill Dempsey.....	Lew O'Connor

To all appearances the hand of Rex Beach started with the cast. For it is a splendid acting company of players that registers indelibly the reform sermon intended in the Leroy Scott story of "Partners Of The Night." Perhaps the best dramatic work is done by Emmett Corrigan, a skillful actor, and whose histrionic ability carries him through the role of Bradley, the detective chief, with flying honors.

An honest, uprighteous clean-cut police commissioner and a manly

young detective, who has no price, but is as straight as a die are pitted against an unscrupulous chief of detectives, an internationally-famed confidence man, his daughter, who is being used as a "tool," a shrewd gambler and "framed" affairs that are thrust at any effort to conduct a police department upon honest standards.

For the most part it is well acted. There are a few flaws, but the melodramatic continuity speeds along in an interesting, gripping way.

Corrigan is excellent. He acts the chief as he imagines a bulldozing, commandeering police chief might act to accomplish his aims. Miss Nesbit is an actress who bears watching and her work in this film establishes her as a screen player to be reckoned with in big roles calling for strenuous dramatic work.

The picture is a very dramatic piece of work on the part of everybody concerned—the author, the director, and the actors.



(Left) Detective Clifford surprises the confidence man and his niece who are about to make their get-away, and no firearm can frighten him. Above, he forces an entrance into a gambling den and stages the little scene shown below.



"SMOULDERING EMBERS"

Frank Keenan in Vehicle That Brings Out His Abilities

By Kate Corbaley. Scenario by Dorothy Yost. Directed by Frank Keenan. Released by Pathe.

John Conroy.....Frank Keenan
Jack Manners.....Jay Belasco
Horace Manners.....Hardee Kirkland
Anne Manners.....Lucille Ward

"Smouldering Embers" is not an extraordinary production. It is not one that will create a bigger following than usual. Its interesting ingredient is the appealing character study which Frank Keenan brings forward vividly and surely. An equally good piece of acting is contributed by Jay Belasco in the part of an innocent son.

"Smouldering Embers" is a story of John Conroy, a happy-go-lucky tramp, who, by chance, is brought to his wife, whom he has not seen for many years. The photoplay does not state the reason why he separated from his wife except to say that "he was supposed to have been drowned." However, as the tale goes on, he finds a letter stating the whereabouts of his wife and starts to investigate.

He finds that she has married a political leader, who seems to be more interested in her financial af-

fairs than anything else. Jack, her son is deeply in love with a cobbler's daughter, but the step-father says he is to marry the daughter of a district leader so that his support in the forthcoming election will be assured.

John Conroy turns up in time to help Jack, after realizing that he is his own son. Jack marries the girl he loves, and receives all the property that belongs to him. Conroy not wishing his son to know of the past goes back to his tramp life; to his companion, the woodland.

Hardee Kirkland as the crafty politician helped greatly with his personality and Lucille Ward was competent.

Mr. Keenan brings his usual sure touch to the part of the whimsical old tramp. Without him the picture would amount to nothing at all. He is equally convincing in all of the moods he is called upon to portray, as the happy-go-lucky wanderer, as the father torn by the desire to reveal his identity, and as a man with his sense of justice outraged.



That the story is trite is unfortunate. Suspense is largely absent since it is more or less evident what the outcome will be. The ending which should be deeply moving, is no more than ordinarily interesting, but he spends his talents on such second rate evitable.

Keenan is too good an actor to material. Given the proper story and production and he would be able to assume the position that is rightfully his among the foremost members of the film world. As it is he must necessarily be ranked much lower than he deserves because of the handicap he is laboring under.

(Above) Frank Keenan in "Smouldering Embers" (Pathe) finds his son sentimentally employed. At the left, he overhears a startling bit of news. At the right, he solves a knotty problem.



SCREEN NEWS OF THE WEEK

ARLINE PRETTY HEADS CAST Myron Selznick Engages Young Star for Special Production of "The Prince of Pines"

MYRON SELZNICK added another name to the fast growing list of Selznick celebrities last week when he placed Arline Pretty under contract to play the feminine lead in the special all-star production, "The Prince of Pines," now being filmed under the direction of Burton George, from a story by Willard Mack.

Within twenty-four hours after the contract had been signed, Miss Pretty had assembled a wardrobe of far north clothing, and was en route to a snow bound lumber camp in northern New Hampshire, where many of the outdoor scenes of the production are being made.

The selection of this heroine had not proved easy for Mr. Selznick, the role requiring a combination of dramatic force and physical daring. The selection was therefore delayed until a very careful canvass of the screen's heroines, best suited to the difficult part, had been made.

The choice fell to Miss Pretty, because of the triumphs scored by her in the C. N. & A. M. Williamson special feature serial, "A Woman in Grey," the stellar role of which she just recently completed.

Upon arriving at the company's location in New Hampshire, sixteen miles from the nearest railroad station, Miss Pretty found that the

physical tests which she had been called upon to meet in her last production would stand her in good stead in her newest role.

One of her first scenes required her to appear for more than four hours, exposed to one of the worst blizzards which has swept New Hampshire for several years, without shoes or stockings. With the thermometer ten degrees below zero, and the country covered with snow to the depth of many feet, the heroine of this latest Selznick offering gamely undertook an ordeal that elicited vehement protests from the most hardened of the lumberjacks of the section.

Miss Pretty will have the support of an exceptional cast, including such well known players as Thurston Hall, recently starred in the Broadway success, "Civilian Clothes," Anna Lehr, William Davidson, Jack Costello, Bobby Agnew and Anita Booth, who won the "Motion Picture Magazine" beauty contest. The continuity of the picture is by R. Cecil Smith.

Upon the completion of this picture, Miss Pretty, it is understood, is to be presented by a newly organized company in a series of special productions, adapted from the books of one of the best known of present day writers.

TYROL QUILTS Well-Known Director Severs Connections With Tyrad Company

Jacques Tyrol, director general of the Tyrad Pictures, Inc., and who was an executive in the general producing and distributing activities of that firm, has severed connections with the Tyrad Company. His withdrawal also means the dissolution of the picture association Tyrol has had with Matthias Radin of the Tyrad Company.

Tyrol has directed some big feature which were written by Winifred Dunn and released through the Tyrad Company.

Miss Dunn is also making new film connections. Tyrol expects to make some authoritative announcement as to his future plans within the near future.

"Broken Blossoms" Pleases London

Advices just received from London state that at a private press showing in that city, a fortnight ago, Griffith's "Broken Blossoms" created a tremendous sensation. Such conservative London papers as the "Times" and the "Daily Mail" proclaim it the finest film offering ever presented by any producer in that country.

Immediately following the London presentation upon the same elaborate scale the piece was given here, Guy Crosswell, Ltd., will present it in exactly the same manner in Paris at one of the leading theaters and then complete negotiations now pending for a like production in the principal cities of Australia.

Peple to Write for Screen

Edward Peple, author of "The Prince Chap," "The Littlest Rebel," "A Pair of Sixes," and other stage successes, has met with such success with his plays on the screen, that he has decided to devote more of his time to writing especially for the silent drama. The screen version of his "Prince Chap" has just been completed and "The Legal Outlaw" is in preparation for production with E. K. Lincoln as star. "The Mother Man," just off the press, is being considered for William Farnum.

Edith Hallor Picture

Having completed "Children of Destiny," the first of the Lawrence Weber Productions to be released by Republic, the Weber organization announces as its second production a special feature entitled "Just Outside the Door," by Jules Eckert Goodman. The scenario has been made by Harvey Thew and Edith Hallor will be the star.

Eddie Foy in Pictures

As Eddie Foy has been in every other branch of amusements no surprise was manifested along Broadway this week when the report spread that Foy, the erstwhile musical comedy comedian, now in vaudeville with the Foy family, was going into the films. A series of comedies, with the Foy family sure to be worked in later, are proposed according to the report.

Harry Fox's Plans

Harry Fox, now in vaudeville with a new act, is preparing to make a series of Harry Fox comedy films this summer.

WINCHELL SMITH JOINS METRO Playwright and Producer Now Member of Staff

Winchell Smith, playwright and stage producer, is now a member of the Metro scenario forces at the company's million dollar studios in Hollywood, Cal. He will serve not only as a writer of original stories for the screen, but will personally assist in the picturization of several of his own remarkable successes.

Acquisition by Metro of the services of Winchell Smith follows closely the announcement that Bayard Veiller, another dramatist with an international reputation, had signed a contract to write four original stories a year for Metro, the first to be a vehicle for Bert Lytell.

Supervision of a screen adaptation of "The New Henrietta," the revised version of Bronson Howard's celebrated stage play of high finance and Wall Street gambling, on which Winchell Smith and Victor Mapes collaborated, will be Mr. Smith's first effort for Metro. The playwright has already taken possession of an office in the administration building at the West Coast studios and has entered into his new duties with a zest.

No Terrors for Florence Evelyn Martin

Florence Evelyn Martin, who is again co-starring with Guy Empey in "Oil," his second super-feature, has just returned from Shreveport, La. where scenes were taken at Lake Caddo and Homer, and other oil regions around Shreveport.

Miss Martin says she had to rise and be ready to get to location every morning at four A. M. climb into a vehicle driven by six mules, that waded through four inches of mud—with rain pouring down upon her almost all the time she was in the "Sunny South"—still, that was her work. Its environments or requirements held no terror for her, she was always ever ready to meet them regardless of location.

As "Dorothy" in "Oil" Miss Martin has been afforded an opportunity to show the public, which has taken her into its fold so warmly, just what quality her versatility is.

Associated Exhibitors Get New Offices

Associated Exhibitors, Inc., announces that within three weeks the organization will occupy offices on the second floor of the Capitol Theater Building. At present the newly-formed association is housed in temporary quarters on the eighth floor of the building at No. 25 West Forty-fifth Street.

The new offices of Associated Exhibitors will be a model of business efficiency and dignified appearance.

"Fine Feathers" Next For May Allison

H. Thompson Rich has completed his first scenario for Metro, a picturization of Eugene Walter's drama "Fine Feathers," which will be May Allison's next feature production following "The Cheater," upon which she is now working.

IS THAT SO!

Theodore Kosloff, Russian dancer, has proved to be a versatile actor since his first appearance in pictures. In "The Prince Chap," William De Mille's forthcoming production, he not only acts the part of a Russian artist, painting a picture, but also plays the balalaika and teaches dancing.

H. Cooper Cliffe, who was the original *Nobody* in "Everywoman," has been selected by Harley Knowles for a principal part in "Half an Hour."

Conrad Nagel and his bride, who was Ruth Helms, have resumed their honeymoon, which was interrupted by a trip to the Pacific coast to appear in the screen version of "The Fighting Chance," a coming Paramount Aircraft release.

Henry Kolker is nearing the completion of the screen version of "Bright Skies," Burke Jenkins's story, providing a range of opportunity for Zasu Pitts.

Henry King, director, has the distinction of having shaped the destinies of several child stars, including Baby Marie Osborne, Gloria Joy and Ruth Everdale, and also directing Virginia Lee Corbin.

Annette Kellermann, once known as the mermaid of vaudeville, has begun work on a feature picture.

It is reported that Lucille Cavanaugh, well known in vaudeville, will appear in pictures for Fox. Negotiations are said to be under way.

Vivian Martin left for Tampa, Florida, Friday, where work will be begun on her first production for Vivian Martin Pictures, Inc.

Shirley Mason has completed her second picture, "Molly and I," under the direction of Howard M. Mitchell.

Rod La Rocque, who recently completed "The Stolen Kiss," with Constance Binney, is in the cast of "A Memento." Corinne Griffith's new picture for Vitagraph.

Owen Moore will be the star in "Wilderness Fear," a story recently purchased by Myron Selznick.

George Le Guere, now playing in "Mamma's Affair," running at the Fulton Theater, will combine his work on the stage with work before the camera. He is being considered for a forthcoming Vitagraph production.

Dorothy Gish, accompanied by her mother and the members of her company is at Charleston (S. C.) securing scenes for her next Paramount-Aircraft production. The party will return to New York about March 10.

Paul Scardon, who has just joined the Pacific Coast force of Goldwyn directors, has been assigned to the production of "Milestones."

Irene Rich, who has played opposite Will Rogers in several of the Goldwyn star's pictures, has just signed a contract which will keep her in Goldwyn productions for a period of years.

Ben H. Grimm has resigned his position as advertising manager of Select Pictures Corporation to become director of publicity and advertising for Associated Exhibitors, Inc., under Fred C. Quimby, general manager.



(Above) Edith Day in a scene from Carle E. Carlton's "Children Not Wanted." Below, Edith Roberts, soon to be seen in "The Daring Duchess." (Universal)



(Center) Charlotte Walker and Wheeler Oakman in "Eve in Exile" (American). (Above) Edith Day and her little friend again, in "Children Not Wanted"



TO FEATURE PAUL GILMORE ON SCREEN

Popular Stage and Screen Actor Has Been Signed by Character Pictures

The Character Pictures Corporation has signed a long term contract to feature Paul Gilmore in a series of special productions. Mr. Gilmore has become known to theatergoers throughout the country by his performances in such successes as "The Better 'Ole," "The Miracle Man," "The Garden of Allah," "Experience," etc. For several years he has toured the United States and Canada at the head of his own companies until he has gained for himself a large following.

Mr. Gilmore is not a newcomer to the screen, having already been featured with success by Triangle, Metro and Pathe in such pictures as "Rosemary," "The Other Girl," "The Penitentes" and others. "The Mummy and the Humming Bird" is the play that made Mr. Gilmore a star.

Character Pictures has planned for Mr. Gilmore a special series of six-reel features.

Leah Baird Picture Finished

The return of Leah Baird from Palm Beach, where some of the most important outdoor scenes of "Cynthia of the Minute" were filmed, marked the completion of that production.

In "Cynthia of the Minute," Miss Baird is given the opportunity to indulge her passion for fast action, many of the sensational scenes having been made aboard the Citrus Fruit Company's liner "Carolinian" off Tampa. Miss Baird's latest play is the second of the Gibraltar releases for 1920.

Scripts As They Are Wrote

In submitting a scenario to the AyVeeBee Corporation for an Ernest Truex two-reel comedy, an aspiring author writes: "I am not as much as an amateur got no education cant spell, but have a wonderful emagination, this one gets good down about the middle try and read it all."



Worthington Joins Gibraltar Beauty Contest With Revue

William Worthington, organizer and president of the Haworth Pictures Corporation, who directed all the most striking successes of Sessue Hayakawa, also one-time director of Bryant Washburn pictures for Pathe and Mae Marsh pictures for Goldwyn, has resigned his connections on the coast to fulfill a contract with Gibraltar Pictures, Arthur F. Beck, president. By the terms of this contract he will direct the new series of pictures from Louis Tracy novels, to be produced by Louis Tracy Productions, Inc., the newest Gibraltar producing unit. The Tracy series, with an all-star cast, will open with "The Silent Barrier."

"His Word of Honor" Cast

The cast of "His Word of Honor," which is now being produced at the Selznick studios on the West Coast, with Owen Moore in the star part, includes Gloria Hope, Henry Miller, Jr., Emmett King, Arrow Hoyt, Charles Arling, Nell Craig, Virginia Caldwell and Tom Ricketts.

A beauty contest has been planned for the attraction of Charlie Chaplin's "A Burlesque on Carmen" and the "Carmen Beauties Revue," the combination stage and screen attraction which Victor Kremer is sending on tour throughout New York and Northern Jersey.

To the three young ladies in each town bearing the closest resemblance to Edna Purviance, Chaplin's leading lady, who appears with him in the film, prizes will be awarded in the nature of umbrellas, hand bags, picture frames, etc.

"River's End" Breaks Records

Marshall Neilan's initial independent production, "The River's End," is sweeping the country with remarkable success. Telegrams from every exhibitor who has shown the film toll of breaking records in all parts of the United States. At the Strand Theater, New York, the film is said to have proved the greatest attraction in the history of that institution.

"SCARLET DRAGON"

Next Film of Park-Whiteside Co. Nearly Ready

The Park-Whiteside Film Company has selected as the title of its next production "The Scarlet Dragon." It is from the pen of Willard King Bradley and has the same personnel as its predecessor, "Empty Arms." There are the same star, author, cameraman, director, art director and featured players.

Frank Reicher is responsible for the direction and Gail Kane is the star. The players are Thurston Hall and J. Herbert Frank. The other members of the cast are William Bechtel, Norbert Wicki, Nellie Burt, Paul Lane and Renee Genard.

According to the matter sent out from the studios, there are some excellent scenes, such as a cabaret in which Ted Lewis figures and Mlle. Dazie, the dancer in "Aphrodite," does a modern shimmy.

Mr. Bradley, the author, says since all cabarets and other frivolous forms of New York's gay life may soon belong to the ages, he is trying to inculcate some historical data in his picture.

Cast of "Idol Dancer"

D. W. Griffith's next production for the First National Exhibitors' Circuit, to be released late in March, will be called "The Idol Dancer." This is the story on which Mr. Griffith was at work when he and his players almost met with disaster on a voyage from Miami, Florida, to the Bahama Islands. In the cast will be Clarine Seymour, Richard Barthelmess, Creighton Hale, George MacQuarrie, Kate Bruce, Anders Randolph, Herbert Sutch, Florence Short, Adolphe Lestina, Porter Strong, Walter James, Thomas Carr and Ben Grauer.

Viola Dana's Next Picture

"Dangerous to Man" is the title under which Viola Dana's next Metro special production will be released. The picture is an adaptation of "Eliza Comes to Stay," a stage drama by H. V. Esmond. Milton Sills heads the supporting cast.



MARY MACLAREN

Charming star of Universal pictures whose latest picture, "The Forged Bride," has brought her new laurels from her many admirers.

DRAMATIC ARTIST



DRAMATIC MIRROR

NORMA TALMADGE

Now enjoying a well earned vacation at Palm Beach with her mother and sisters. Her latest picture for First National is "A Daughter of Two Worlds."

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CHRISTIE COMEDIES

THEY SAY—

Just a few years ago the split reel comedy was tacked on the end of a program to fill in, and also act as a "chaser" for those who liked to see a picture twice for one admission price. Then came the one reel comedy, and we must admit that some of these are real gems. The Christie comedies, for instance. They show real people in real life, with everyday situations that do not depend upon slapstick to get a laugh. Now we have the two reel comedies coming to the foreground.

—MILWAUKEE JOURNAL—

A Christie Comedy adds much fun to the program. Christie has been trying a line of stuff that is pearly always surefire. They are making travesties on stage plays. The first one had to do with Shakespeare and was certainly a howling success on Broadway. This last one is a take-off on the burning of Rome, while Nero plays the banjo. The celebrated fight between gladiators and a homemade bull threw the audience into fits of laughter. Patrons were heard to exclaim that they liked this better than the feature. Some praise for a comedy!

—DRAMATIC MIRROR—

"WHY WILD MEN GO WILD"

One-Reel Christie Comedy
Distributed by State Rights

COMMENT—A Christie comedy can usually be relied upon to give satisfaction. That's what this newest one does. It is more of a comedy-drama, but it is refined and contains sufficient laughs to make it a good attraction wherever shown.

—SCREEN OPINIONS—

HE MARRIED HIS WIFE (Christie Comedy).—A straight comedy, absolutely without slapstick aid, but legitimately and generously amusing. The fun comes from the humor of the situations and the wit of the subtitles. Clever acting by the entire cast and admirable direction insure the picture a hearty welcome. One of the Christie superior comedies and a credit to the brand.—WEITZEL.

—MOTION PICTURE WORLD—

"A Roman Scandal," latest release of the two-reel Christie Special comedies, in which Colleen Moore is featured, proved a tickler of the ribs of the audiences entertained by the Walnut theatre. The burlesque is a scream and the two-reel is well up to the exceedingly high standard set by the Christie Specials. This is the first release in which Colleen Moore appears, Al Christie making it a point to use different stars in different releases, which operate to make every Christie Special a real special.

—REEL FACTS—

Rowdy Ann.

Gaumont (Christie Comedy). Featuring Fay Tincher. Two reels. Released March 1.

An exceedingly good comedy which is comedy, and proves that the producing firm is out to reach with its humorous subjects the same high standard it does in serious drama. The story is quite a good one and is well told. The staging is perfect, and embraces prairie-land, hills, trains, and nearly every possible type of location. Although we don't often get stunts in comedy, unless they be of the exaggerated sort, "Rowdy Ann" has a big share, and these include some fine riding and an exciting chase along the roof of a swiftly moving railway train.

—KINEMATOGRAPH WEEKLY—

"A Roman Scandal," Christie—

Something novel in the way of farces on stage productions is to be found in a two-reel Christie special, released through First National exchanges called "A Roman Scandal." Colleen Moore is featured in the production which has numerous laughs and has been screened exceptionally well. The featured player handles her role splendidly and helps put the offering, directed by Al E. Christie and written by W. Scott Darling, over. Almost all of the humor centers about an opera company which comes to town and presents "The Fall of Rome." They burlesque it just slightly when depicting the efforts of the original cast, but slaughter it when the actors go on strike and amateurs take their places. The battle of the gladiators, and Ursus' throwing the mighty bull (which is a cow) have been filmed so as to get genuine laughs. You will make no mistake if you book this.

—WIDS—

"A Roman Scandal"

(Christie Comedy—Two Reel Special)

MACK SENNETT is not the only comedy producer who can burlesque antique plays. Here is Al Christie coming forward as the sponsor of an ancient pattern and so successfully has he ridiculed it that there is no doubt of its reception among the lovers of film comedies.

At the Rialto in New York the comedy made the audience register spontaneous laughter. Which is sure indication that it has its merits. There is enough incidental business and good natured tomfoolery to please a mean man. Need more be said?—LAURENCE REID.

—MOTION PICTURE NEWS—

Celebrated Players list 1,100 theatres in Illinois and Indiana as "regular customers." Its hold on the Chicago territory is best indicated by the fact that 280 Chicago theatres are showing the Christie one-reel comedies.

One of the crowning achievements of the exchange in the closing days of 1919 was the signing of a contract with the Playhouse, one of Chicago's best known first-run downtown theatres, whereby beginning December 21, the Christie comedies will be given week runs permanently.

—EXHIBITORS' HERALD—





LILLIAN HALL

Who plays one of the leading roles in Goldwyn's film version of "Going Some," by Rex Beach. Miss Hall is at present engaged in playing the leading role in Edgar Lewis' production, "Sherry."

MAE MURRAY—Paramount's Dainty Dancing Comedienne

BEING a little early with our appointment to interview Mae Murray we stood on the side lines watching her romp through her part in the new production that she is to star in called "The Right to Kill." It is a phantasmagoria sort of vehicle. In this part she is dressed as a fairy and it was in this same costume that she consented to be interviewed. Her appearance gave us an illusion. We thought we were in fairyland talking to the queen—and a queen she is; in prettiness, charm, and disposition. She has a smile that radiates a happiness that is positively contagious.

"That was certainly a splendid piece of acting that you contributed to 'On With the Dance,'" we said. "Most everybody I know seemed to like it," she said. "The other day Ruffo saw it and was very much impressed with it. And I received a letter from Veleska Suratt and she is very enthusiastic about it. She describes me as being like a Justicia flower."

"We liked the dancing part the best of all," we went on to say. "Where did you first learn to dance?"

"I have danced since I was ever so little. I just loved it, it seemed to come natural to me. I used to dance to the music of the street organ. I would follow it for blocks. And then I always danced with my shoes off. I might as well say in my bare feet, because my stockings were all worn out after the first dance. My grandmother was awfully strict, because she would have to mend my stockings, if it were possible. Oh, what a scolding I would get when I would reach home. I would take my shoes off again, and do the same thing over. We would give shows. Dress up in long dresses and carry dolls. I would always manage to arrange things so that I would have to dance somewhere in the play. We used to charge the funniest things to admission—tissue paper, pins, flowers, and lace."

"I have always wanted to write poetry, that is real good poetry, and not many years ago I used to write

Appearance in "The Follies" Led to Screen Engagement—As a Child She Was Always Dancing—Has Ambition to Write Poetry—Her First Motion Picture Adventure

considerably. And I love pictures. Which reminds me that Howard Chandler Christie has painted one of the finest pictures of me that has ever been done. And books, I had three favorites. They were Elsie Books, Aesop's Fables, and The Three Musketeers. Thinking about it now I remember walking blocks to get these books, but being hard to get, I guess I enjoyed them all the more."

"But, how did you begin your career as a motion picture actress?" we interrupted. "I began with a bump," she laughed. "In the Follies of 1915 there was a little skit made up of a combination of a motion picture and stage appearance. In the motion picture, as it was flashed upon the screen, I was seen to run down the aisle through the audience, toward the stage. When I reached the stage in the picture and had taken up my position, the screen was raised and there I was in exactly the same position and costume as I had been in the picture. That was my first motion picture. It happened that in the audience on the opening night were all the men who had made names for themselves in motion pictures. The next day I received no less than five offers to appear in pictures."

"These I considered very carefully. The Famous Players offered me the play 'Sweet Kitty Bellaire' which is a story I had always loved. For this reason I accepted their offer and that was my first photoplay. Others

I did for them were 'The Plow Girl,' 'The Primrose Ring,' and 'At First Sight.'"

"What type do you like best to play in?"

"I prefer heavily dramatic situations. But vamp types I would not care to portray, though I like to play at vamping."

"Does your light hair and complexion help you in making a good picture on the screen?"

"It certainly does. A light complexion and blonde hair is just the thing that the producers and directors want. It is this ingredient that helps me to photograph so well. In this new picture which I am at present working upon, it will prove more valuable than before, because of the fact that I am in sort of a 'bubble land' part that requires me to wear costumes that with the added effect of my light hair, will no doubt produce some pretty and effective scenes."

On our way out we passed the spot that Miss Murray had, a short while ago, used as her place for acting. Here and there were caves, castles, swans and armor which the knights of long ago wore and a number of other things that are conspicuously seen in fairy pictures and read about in fairy tales.

Miss Murray was born in Portsmouth, Virginia. After a little experience in small parts she was chosen to be the Nell Brinkley Girl in the Follies of 1915, which was the

leading part. In this she made a tremendous success and established her reputation as a dancer which remains undisputed today as was proven in "On With the Dance," in which she danced in a cabaret scene, doing it so well that the extras sitting around at the tables did not need to be cautioned to applaud. It came spontaneously from them and the gallery of a hundred people watching the making of the picture. She established "Mae Murray's San Souci and the Folies Marigny, two of the best cabarets in New York."

Mrs. Drew's Plans

Combining business with a pleasure trip, originally intended to be a vacation, Mrs. Sidney Drew left New York accompanied by her brother, Hartley McVey, en route for Los Angeles.

While Mrs. Drew is going West for a long needed rest, after a very strenuous bit of work on her new comedy series, featuring John Cumberland, she will make the journey profitable by choosing a suitable location in which to build her Western Studio.

As yet Mrs. Drew has not definitely decided just where she will build. But intends making her headquarters during her stay in the West in Los Angeles, with a view to locating somewhere in the vicinity of that city.

Following the erection of her new studio, Mrs. Drew will continue to produce her two-reel comedies, and in addition to these, several feature pictures of a dramatic nature in which she will appear in the stellar roles.

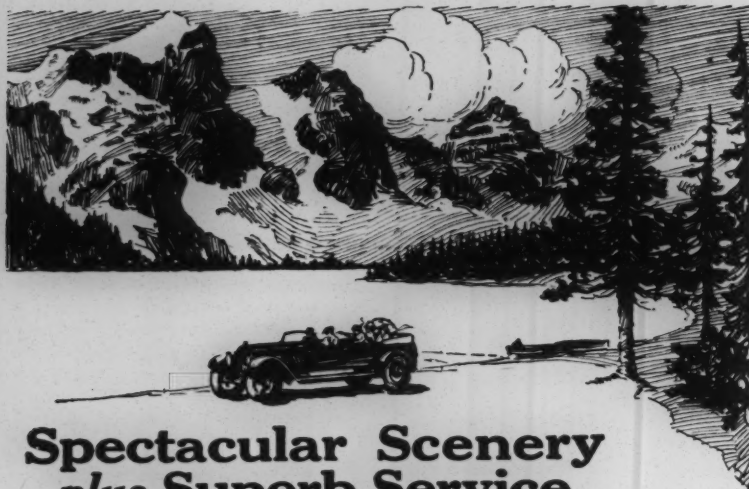
Hunted For Type

The Goldwyn studios recently made a most diligent search through divers channels for a type of picture actor to resemble the Sam Bernard stage character of former years and hundreds of men were turned away. However, Harry Wise happened along and with a little makeup was given a thorough spin before the camera.



Having danced a great deal all her life, Mae Murray's role in her latest Paramount picture, "On With the Dance," is a most congenial

one. Here are three views of her as she appears in that picture, and in all of them her love of "the light fantastic" is evident.



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while have most astonishingly increased their strength and endurance simply by taking iron in the proper form, and this after they had in some cases been doctoring for months without obtaining any benefit. But, don't take the old forms of reduced iron, iron acetate or tincture of iron simply to save a few cents. You must take iron in a form that can be easily absorbed and assimilated, like nuxated iron, if you want it to do you any good, otherwise it may prove worse than useless. Many an athlete or prize fighter has won the day simply because he knew the secret of great strength and endurance which comes from having plenty of iron in the blood, while many another has gone down in inglorious defeat simply for the lack of iron.

MANUFACTURERS' NOTE: Nuxated Iron, which is recommended above is not a secret remedy, but one which is well known to druggists everywhere. Unlike the older inorganic iron products, it is easily assimilated, does not injure the teeth, make them black, nor upset the stomach. The manufacturers guarantee successful and entirely satisfactory results to every purchaser or they will refund your money. It is dispensed by

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FUN FROM THE FILMS

A Jersey farmer named his cow "America" and the darn thing went dry.—(Topical Tips).

By eating little and slowly you can live to be a hundred years old.—If that's true, a man who eats in Broadway restaurants can live forever.—(Topical Tips).

Never joy-ride with anyone you wouldn't be caught dead with.—(Smoot, Parkersburg News-Topical Tips).

"I called Doctor Hall, to see you about the Chautauqua," said the visitor. "Nothing doing," interrupted the Doctor. "My wife and I have already decided on a Buick."—(Topical Tips).

"First Women's Bank in Tennessee"—Headline. But the story doesn't say whether it is silk or lisle.—(Topical Tips).

Boyhood ambitions sometimes come true. Many youngsters who once longed to be pirates, have grown up to be profiteers.—(Topical Tips).

America may be a melting pot, but hereafter we shall refuse to serve as a garbage can.—(Providence Journal—Topics of the Day).

Wireless Operator: "Mars is asking who won the war." "Tell him we will answer when the war is over."—(Kansas City Star—Topics of the Day).

A Bolshevik is a brain-storm entirely surrounded by whiskers.—(Moberl Monitor Index—Topics of the Day).

Rumanians are using American pajamas for street wear, and we may have to do that ourselves this summer.—(Chicago Evening Post—Topics of the Day).

Reports have it there is an epidemic of roaches in the halls of Congress. No wonder! Every fellow who has a bug runs down there with it.—(Dayton (O.) Daily News—Topics of the Day).

"Say Cy, I found out what a rube is." "That so, Hiram?" "Yepp: It's one o' them 41-hour, \$95-a-week guys that thinks a farmer is goin' to sell him food cheap."—(New York World—Topics of the Day).

"Hello! Central, that's three times you've given me the wrong number. Try again: You're getting closer every time."—(Browning's Magazine—Topics of the Day).

Lips that touch liquor shall never be allowed in my cellar.—(New York Mail—Topics of the Day).

Mother (as little Jack kisses his sister): "It's so nice to see you two love each other." "Tisn't love mama. We've playing papa and the maid."—(Kasper, Stockholm, Sweden—Topics of the Day).

Congressional motto seems to be, "Never put off until tomorrow what you can postpone until after election."—(Brooklyn Eagle—Topics of the Day).

"Why don't you get your life insured, Jake?" "S'help me gracious, it would worry me to death t' think I

was livin'!"—(Boston Transcript—Topics of the Day).

If money keeps on depreciating we'll have to indorse a dollar bill before anybody will accept it.—(Evansville Journal—Topics of the Day).

Little drops of water,
Little raisins too—
But Uncle Sam won't let us,
Tell you what they'll do."—(Washington Herald—Topics of the Day).

Reciprocity: "I'll put the studs in your shirt, dear, if you'll powder my back."—(Los Angeles Express—Topics of the Day).

Farmer: "Would you like to buy a jug of cider?" Tourist: "well—er—is—it ambitious and willing to work?"—(New York Evening World—Topics of the Day).

Tom: "What car do you drive?"
Harry: "A Ford—What car do you drive?"
Tom: "Pierce Arrow."
Harry: "That's a good car too."—(Topical Tips).

Harry: "How many speeds to your car?"
Tom: "Three, slow, very slow and stop."—(Topical Tips).

Ralph: "Wanted to send my wife in Schenectady a telegram for the past month."
Martin: "Why didn't you?"
Ralph: "I couldn't spell Schenectady."

Martin: "What did you want to say in your telegram?"
Ralph: "I wanted to tell my wife to go some place in ten words."
Martin: "You can tell her that in three."—(Topical Tips).

"Now Willie, like a good boy, rock the baby to sleep."
"All right, Mom, give me the rock."—(Topical Tips).

What good is an education when chorus girls ride in limousines and school teachers have to walk to work.—(Topical Tips).

In the old days every rum hound had a cell mate—now its a cellar mate.—(Topical Tips).

A SAFE BEGINNING.

The couple were married at the home of the bride's parents, where they will remain until the groom gets a job.—(Topical Tips).

SIGN OVER A TAILOR SHOP
Any Man Woman or Child Can Have a Fit in This Store. Guaranteed.—(Topical Tips).

Maude—Miss Oldum thinks that hotel clerk just lovely.

Ethel—Why so.
Maude—He wrote opposite her name on the hotel register "Suite 16."—(Topical Tips).

The skunk is regarded as America's leading fur animal—The further away the better.—(Topical Tips).

The Turks have heard about our latest styles. They're preparing to export fig leaves to America next season.—(Topical Tips).

Bugs Baer says: The cabinet is like one great big family. Always fighting.—(Topical Tips).

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Mats. Thursday and Saturday 2:30**THE STORM**A play in 4 acts by
LANGDON McCORMICK**PLAYHOUSE** 48th St. E. of B'way
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Mats. Wed. & Sat. 2:30. Evs. 8:45**Maxine Elliott's** Thea., 39th, nr. B'way.
Evs. 8:30. Mats. Wed. & Sat. 2:30**JOHN DREW** IN
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Wed. & Sat. at 2:20**WALTER HAMPDEN** IN **"GEORGE
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WHERE'LL WE EAT?

Bal Tabarin

During the recent storms along Broadway and other parts of the Atlantic Coast, the public square has been a seething sea of slush, but the wayworn passenger has found ready succor in the warm glow within the Bal Tabarin. For that hardy band of mariners who had to make their way along Broadway from 49th Street to the Capitol Theater Building, containing the editorial, accounting, circulation, advertising, treasury and art departments of the Dramatic Mirror, the Bal Tabarin was a midway haven of cheer, a calm port in the midst of raging torrents.

Brevoort

Way down on the lower end of Fifth Avenue, near Washington Square, is the Brevoort, long a favorite stopping place for old New Yorkers. The name itself is of one of the early Dutch settlers of Manhattan, and it is a resort known and loved by several generations. But the management maintains an up to date service with the passing years, and the Brevoort has many friends among the cognoscenti.

Wallick's

While Wallick's is well known far and wide, by and large, as a hotel, handiest of all to the theater and shopping district, it is also famous to the good folks of New York for the dining rooms run in conjunction and with eclat. In the rear, and up a few steps, is the Japanese Room, called by some the "Two Step Room" on account of its approach. Here, the management features a lunch for business men in a hurry, and it is a wonder for its choice bits and tasty arrangement.

Gossler's Campus

The elevated tramway that ambles up Columbus Avenue stops in its headlong career at 104th Street, and many people make use of this convenience to reach the Campus. A special metropolitan dinner may be had at a rate that will not bust the needy, or one may order from the menu at random. The latter is printed in the form of a book, with an index, and chapters, and everything. A spirited revue helps to while away the time, and dancing by all the clients is a rite. The orchestra which rings the welkin like a bell with its dulcet strains, is without a peer.

Reisenweber's

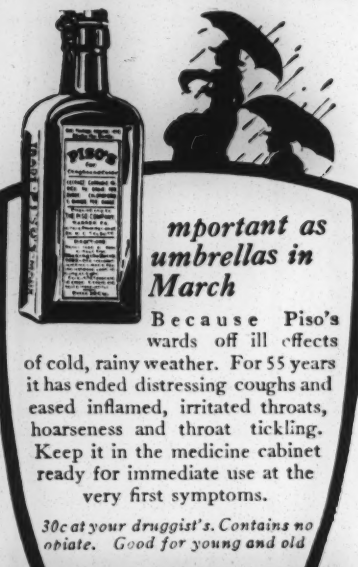
Down in Washington Town, the capitol of the United States, as many know by diligently reading the *Sun* and *New York Herald*, Henry Cabot Lodge is considerably exercised over the conditions of the present, the while Sir Oliver Lodge has an eye to the future. Jean Bedini, however, knows all about the past. In his "Twinkle Toes Revue" at Reisenweber's, are many capable singers and dancers whose parents, grandparents and great grand-parents were all equally illustrious before the footlights. The names, dates and genealogies of all the cast are a source of pride to the entire management, and will be cheerfully furnished to anyone making out an application for same, and sending five copies to the Ordnance Department at Washington. Ample reason for all the foregoing scientific discussion will be found in the beefsteak dinners of the main dining room, or the delectable dishes from the grill.

Moore's

Hard by the Fulton Theater on West 46th Street, is this gastronomic scene of joy, Moore's Restaurant. As its name implies, the place is one wherein they make a business of good things to eat, and they are known far and wide for their mastery of the entire subject. The chief chef keeps an eagle optic on every dish prepared for the consumption of the many clients, and only the slightest defect in the *tout ensemble* of its arrangements will cause him to reject it. In the opinion of a well-known eater, Mr. Davis of Davis and Darnell, it is one of the very best places to dine in the United States.

Back Yard

Eschewing formality, advice to the lovelorn is to dine in the Back Yard, chewing frugality. In most American peasant homes, the back yard is in the rear, but the Back Yard is in the front, and very much to the fore on Tenth Street, hard by Greenwich Village. Art is long at the Back Yard, and many are the flagons of brown October coffee consumed over discussions of Post-Cubists, Cubists and other forms of Cubanism. It is a place where a lady would have to smoke a hookah to attract any unfavorable comment, for an air of gentle toleration pervades the Back Yard.



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WHERE THE SHOWS ARE PLAYING ON THE ROAD

ALBANY: HARMANUS BLEECKER HALL—Otis Skinner in his new play, "Pietro," Feb. 26, was warmly received by a large audience. Herrick.

BUFFALO: MAJESTIC—At the Majestic, "Three Faces East," though seen here last season, holds the attention, even when one knows the plot, until the very end of the last act. Violet Heming gives an excellent interpretation of the secret service agent. A praise-worthy company appears in support. Next week—Robt. B. Mantel, supported by Genevieve Hammer. **SHUBERT-TECK**—Shubert "Gaities of 1919" offered diversion at the Shubert-Teck. Jack Norworth is the central figure of the production. Barker.

CINCINNATI: LYRIC—Feb. 22-28. Grace George pleased large audiences with her excellent comedy by Frances Nordstrom, "The Ruined Lady." Miss George, who is always a favorite in Cincinnati, gained new laurels. Next week—Southern and Marlowe in Shakespearean Repertoire. **GRAND**—Kitty Gordon and Jack Wilson in "Lady Kitty, Inc.," were well received and registered a decided hit, especially Miss Gordon's gowns. Goldenburg.

FALL RIVER: ACADEMY OF MUSIC—"Maytime," February 28th (matinee and night), with a fine cast; replete with an appealing story; clean comedy and attractive musical embellishment; drew very large attendance and gave the best of satisfaction. Ed Musical Co., March 5-6. Gee.

FT. DODGE, IA: PRINCESS—"A Prince There Was," with James Gleason and an exceptionally well balanced company, played to capacity Feb. 25. Rankin.

MONTREAL: HIS MAJESTY'S—"Little Simplicity" at His Majesty's proved a delightful musical comedy, with a story above the average and a clever company interpreting it. Marjorie Gateson is at the head of the cast. Tremayne.

PHILADELPHIA: GARRICK—"Dere Mabel," the new Marc Klaw musical show, is an agreeable entertainment with three very tuneful songs, and pretty Hattie Burke, as Mable, to sing them. Louis Bennisson is "Bill," and Robert Woolsey made a hit as the Scotch buddy, Angus. Elizabeth Hines contributes good looks and snappy dancing. Last week. Ed Wynn's Carnival, March 8th. **FÖRREST**—"Listen Lester," with Ada Mae Weeks and only a few others of the original cast. **BROAD**—Georges Renavent, the latest over-night star, in a new comedy, "The Irresistible Genius," by John T. McIntyre and Francis Hill. **SHUBERT**—"Take It from Me." **CHESTNUT ST.**—G. M. Anderson's "Frivolities." Direct from New York, with original cast intact. **ADELPHI**—"Somebody's Sweetheart" moves here for one week more. William Kent and Louise Allen are excellent, and the music is above the average. **LYRIC**—William Hodge in his latest play, "The Guest of Honor." **WALNUT**—Return engagement of "Seven Days' Leave." Conn.

PITTSBURGH: ALVIN-SHUBERT—"A Voice in the Dark" is the attraction this week here. It is followed by "Forever After," with Alice Brady personally, who has proved a big attraction in Pittsburgh movie houses. **PITT-SHU-**

BERT—"The Unknown Purple" was the presentation here this week, followed by "Betty Be Good." **NIXON**—"Angel Face," with Victor Herbert personally conducting at the opening, was a big attraction at the Nixon. Latas.

ST. PAUL: METROPOLITAN—"Lombardi, Ltd.," with Grace Valentine and the original company, is pleasing audiences this week. Pfister.

SAN DIEGO: SPRECKELS—"Maytime" drew big returns Feb. 24-25. Chapman.

SAN FRANCISCO: COLUMBIA—David Warfield is playing to S. R. O. at the Columbia. He is in the last week. After Warfield comes Margaret Anglin, Feb. 29, in "The Woman of Bronze." **CURRAN**—Kolb and Dill were given a very hearty reception at the Curran Theater, Feb. 22, at their opening night offering "Wet & Dry." These comedians are popular here, both owning homes in California. The house was crowded. They remain with us two weeks. **CASINO**—The Casino has Will King this week in "In and Out." Barnett.

TORONTO: ROYAL ALEXANDER—"Good Morning Judge," with Geo. Hassell, and a fine company drew capacity attendance, which the excellence of the comedy and company did not have all to do with. The management wisely dropped the prices. **PRINCESS**—The Princess is dark this week, but Otis Skinner is booked for one week and Eddie Leonard for another. **GRAND OPERA HOUSE**—Tyrone Power, and an exceptional company, are packing them in at this popular house, with such excellent plays as "The Servant in the House" and "The Little Brother." Dantree.

VANCOUVER, B. C.: AVENUE—At the Avenue, "The Luck of the Navy," the English melodrama, drew large and enthusiastic audiences the week of Feb. 16. Percy Hutchison is the first of the English actors to visit Canada since the war, and was accorded a hearty reception. Wood.

WASHINGTON: BELASCO—The Arthur Hammerstein-Selwyn and Company production of the musical show, "Tumble In," for a return engagement. **NATIONAL**—"Ben Hur," as big a successful drawing card as ever. **POLIS**—"Fifty-Fifty," with Herbert Corthell. **GARRICK**—William A. Brady presents Mary Nash and Holbrook Blinn in "Man and Woman," a new play by Benjamin F. Glages. Warde.

WILKES-BARRE: GRAND—Florence Nash in her new melodrama, "Cornered," made a decided impression on good-sized audiences. Fred Stone packed the house in "Jack O'Lantern," and more than pleased. Big every way. "Oh, My Dear"; fair company and only fair business. Coming—March 1-2, "The Crimson Alibi"; 3-4, "Twin Beds"; 5, "Stand from Under"; 6, "Bringing Up Father in Society." Briggs.


WINONA, MINN.: OPERA HOUSE—"Fanchon and Marco Revue," Feb. 23 and 24 to big business. The show had pep and made good. Alleen Miller was a former resident of Winona. She received a hearty welcome. "Friendly Enemies," March 2; "Lombardi, Ltd.," March 10. Hastings.

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**VAUDEVILLE BILLS FOR
THE WEEK OF MARCH 8th**

(Week of March 15th in Parenthesis)

NEW YORK: ALHAMBRA—Alan Rogers (Buff., Shea); Mag-
leys (Roy., N. Y.); Marguerite &
Alvar; Eva Tanguay (N. Y.,
River.); Langford & Fredericks
(Bklyn., Orph.); Elizabeth Mur-
ray; O'Rourke & Adelphi; Clif-
ford & Wills. COLONIAL—Mer-
cedes Wheeler Trio (Phil.,
Keith); Harry Fox & Co. PAL-
ACE—Blossom Seely; Rae Sam-
uels (Phil., Keith's); Johnson B.
& Johnson (N. Y., Colo.); Glenn
& Jenkins (N. Y., Colo.); Luba
Meroff. RIVERSIDE—Melnotte
& Leedum; Stone & Kalisz,
(Bklyn., Bush.); May Wirth & Co.
(N. Y. Alh.); Geo. Price & Co.
(Bklyn., Orph.); Tom Lewis; Trip
to Hitland; Aerial Lloyds; Amoros
Sis. ROYAL—Elinore & Williams
(Bklyn., Bush.); M. & J. Dunedin;
Joe Cook (N. Y., Colo.); Geo.
Yeoman; Trixie Friganza (Bklyn.,
Bush.); Wm. & G. Dooley; Morin
Sis.; Al Fields; Molly Fuller (N.
Y., River.).**BROOKLYN: BUSHWICK—**Guff; Boyarr Troupe; Mr. and Mrs.
J. Barry (N. Y., Roy.); Alice Lloyd
(N. Y., Alham.); H. Langdon &
Co.; Margaret & Francis. OR-
PHEUM—Frank Dobson & Co.
(N. Y., Al.); Donovan & Lee;
Belle Baker (N. Y., Roy.); Kramer
& Boyle; Tozart; Mme. Sylva;
Great Richards.**BOSTON: KEITH—C. & M.**Dunbar; 7 Bracks (Prov., Keith);
Hunting & Francis (Prov., Keith);
Bessie Clifford (Prov., Keith);
Bessie Clayton (N. Y., River.);
Thos. E. Shea (Bklyn., Bush.);
Fenton & Fields; Leon Varvara
(Lowell, Keith); Hazel Moran.**BUFFALO: SHEA—Rae E.**Ball & Bro.; Hugh Herbert, New-
ell & Most; Moran & Wiser; Hed-
ley Trio. (All to Toronto, Shea.)**BALTIMORE: MARYLAND—**Morris & Campbell (Phil., Keith);
Kimberly & Page; Chas. Wilson;
DuFor Boys (Phil., Keith); Grub-
ber's Animals (Bklyn., Orph.);
Rose Coghlan (Phil., Keith); Mos-
coni Family (Phil., Keith).**CALGARY: ORPHEUM—**Myers & Noon Co.; Montgomery
& Allen; John B. Hymen Co.;
Maurice Burkhardt; Coy Ling Hee
Troupe; Nitta Jo; La Mont Trio.
(Same bill plays Victoria 2d half.)**CHICAGO: MAJESTIC—Jim-**my Hussey & Co.; Rockwell &
Fox; Jean Adair & Co.; Gallagher
& Martin; Winston's Sea Lions;
Watts & Hawley; Mabel Burke &
Co.; Shelah Terry Co.; Herbert's
Dogs. PALACE—Ford Sis. &
Co.; Bert Baker & Co.; Jas. J. Nor-
ton; Frank Hurst; Emerson &
Baldwin; Phina & Co.; Martin
Webb; Frawley & Louise. STATE
LAKE—Lambert & Ball; Singer's
Midgits; Santos & Hayes; Wood
& Wyde.**CINCINNATI: KEITH—**Dream Stars; Ben Bernie (Dayton,
Keith); Hermine Shone & Co.
(Louis., Keith); Herbert & Dare
(Louis., Keith); Jas. Thornton
(Louis., Keith).**CLEVELAND: KEITH—Gygi**& Vadi; Clifford & Broderick
(Pitts., Keith); Swor Bros. (Grd.
Rap., Tem.); 3 Danose Sis.; Over-
seas Revue (Pitts., Keith); Mean-
est Man in W.**COLUMBUS: KEITH—Royal**Gascognes (Pitts., Keith); Victor
Moore & Co.; Emily Darrell (To-
ledo, Keith); 2 Jesters (Dayton,
Keith); Sabina & Goodwin (To-
ledo, Keith); Fallon & Brown
(Erie, Keith); Marie & M. McFar-
land.**DAYTON: KEITH—**Diani &
Rubini; Vallesitas Leop.; Ruth
Royee; Wilson Bros.; Herbert
Clifton; Only Girls; Kartelli; Follis
Girls.**DENVER: ORPHEUM—**Extra Dry; Ivan Bankoff & Co.;
Francis Renault; Steele & Wins-
low; Una Clayton Co.; Fay Court-
ney.**DES MOINES: ORPHEUM—**Sylvester Schaffer; Bensee &
Baird; Polly Oz & Chick; Eva
Taylor & Co.; Willie Solar; Grace
Ayres & Bro.; Pedestrianism.**DETROIT: KEITH—**Vinie
Daly; Billy Glason; U. S. Glee
Club; Chas. Henry's P.; Pederson
Bros.; 2 Rozellas; Mack & Earl;
Holmes & LaVere. (All to Roch-
ester, Keith.)**DULUTH: ORPHEUM—**Olga
Petrova; Gene Greene; Samsted &
Marion; Musical Hunters.**ERIE: COLONIAL—**Lillian &
Twin Bros.; Jonia & Hawaiians;
Frank Brighton.**GRAND RAPIDS: EMPRESS**—Sully & Houghton; Lew Dock-
stadter (Tol., Keith); J. R. John-
son & Co. (Tol., Keith).**HAMILTON: KEITH—**Lilly
Lena; Canton 3; Gaudier's Brick-
layers (Buff., Shea).**INDIANAPOLIS: KEITH—**Columbia & Victor; Creole Fash-
ion Pl.; The Briants (Cincin.,
Keith); Buzzell & Parker; Espe &
Dutton (Youngstown, Keith).**KANSAS CITY: ORPHEUM**—"Vie" Quinn & Co.; Frank De
Voe; The Duttons; Claire Forbes;
Hudler, Stein & Phillips; Master
Gabriel Co.**LINCOLN: ORPHEUM—**4
Mortons; Lyons & Yosco; Lew
Brice Co.; Bob Hall; Ruth Budd;
E. & J. Connolly; McRae & Clegg.**LOS ANGELES: ORPHEUM**—Little Cottage; Bradley & Ar-
dine; Kenny & Hollis; Lucille &
Cockie; Duffy & Caldwell; Pisano
& Co.; Bert Fitzgibbon; Chas.
Grapewin & Co.**LOUISVILLE: MARY AN-**DERSON—Elida Morris (Indp.,
Keith); Nash & O'Donnell; Dugan
& Raymond (Indp., Keith); Cora
Youngblood 8 (Indp., Keith).**LOWELL: KEITH—**Lielert &
Scotfield (Port., Keith); Will Oak-
land (Port., Keith); Chas. Ahearn
& Co. (Port., Keith); Sullivan &
Scott; Stanley & Birnes (Bos.,
Keith); Swor & Westbrook (Port.,
Keith); Transfield Sis.**MEMPHIS: ORPHEUM—**Lillian Shaw; Saranoff & Co.; Will
J. Ward & Girls; B. & J. Creigh-
ton; Indoor Sports; Lydia Barry;
Black & O'Donnell.**MILWAUKEE: MAJESTIC—**Stella Mayhew; Imhof, Cohn &
Corinne; Jazzland Nav. Oct.;
Muriel Window; Eddie Borden;
Bert Hanlon; Aerial De Groffs.
PALACE—Putting It Over; Joe
Laurie; Rice & Werner; Billy Mc-
Dermott; Roy La Pearl; Robt. &
Delmont; Lady Alice's Pets.**MINNEAPOLIS: ORPHEUM**—Gus Edwards & Co.; Stuart
Barnes; Brent Hayes; Mary Mar-
ble & Co.; The Rickards; Jordan
Girls; Al & F. Stedman.**MONTREAL: PRINCESS—**Kiss Me (Erie, Keith); Brennan &
Rule; Briscoe & Rauh; Leonard &
Willard; Jean Chase & Co.; 4 Or-
tens.**NEW ORLEANS: ORPHEUM**—Eva Shirley & Band; Johnny
Ford & Maids; Sybil Vane Co.;
The Man Hunt; Hayden & Er-
celle; Robbie Gordone.**OAKLAND: ORPHEUM—**

Morgan Dancers; Hughes Duo;

Maria Lo & Co.; Kinney & Corinne; Harry Jolson; Bruce Buffet Co.; Kennedy & Nelson.

OMAHA: ORPHEUM—Cressy & Dayne; Will M. Cressy; Nat Nazarro, Jr., & Ed.; Bernard & Duffy; Marmein Sis. & Schooler; Pietro; 4 Readings.

PHILADELPHIA: KEITH—Sampsol & Leonh. (Balt., Maryland); Wm. Sexton & Co.; Breen Family (Balt., Maryland); Camillas Birds (Balt., Maryland); Val & E. Stanton (Wash., Keith); Emma Stephens; Eddie Foyer (Balt., Maryland); Ryan & Ryan (Wash., Keith); Leon Errol (Wash., Keith).

PORTLAND: KEITH—Great Johnson; J. C. Nugent (Prov., Keith); Swift & Kellv; Maryland Singers; Florence Henry; Kerr & Ensign. ORPHEUM—Wm. Rock & Girls; Leo Zarrell Co.; Nan Gray; Mower & Avery; Baraban & Brohs; Harry Rose; Le Maire Hayes Co.

PROVIDENCE: KEITH—Alice Hamilton; Rome & Cullon; Dickinson & Deagon (Boston, Keith); Wright & Dietrich (Bos., Keith); F. & M. Britton; Joseffson's Ice Tr.; Henry Scott (Bos., Keith); Toto (Bos., Keith).

PITTSBURG: ORPHEUM—Patricola (Cleve., Keith); Rooney & Bent (Cincin., Keith); Bartram & Saxton (Cleve., Keith); Ragged Edge.

ROCHESTER: SHEA—Mme. Herman; Zado; Barbetta (Buf., Shea); Raymond & Schram (Buf., Shea); Clara Howard; Spanish Revue; McCormack & Wallace; Spencer & Williams (Buf., Shea).

ST. PAUL: ORPHEUM—Yc Song Shop; Ricoletto Bros.; Jack Osterman; Grace De Mar; Cooper & Richardo; Frank Wilson; Travers & Douglas.

ST. LOUIS: ORPHEUM—Bothwell, Browne & Girls; Jas. Cullen; Paul Decker & Co.; Cartmell & Harris; Kharum. RIALTO—Lillian Shaw; John Quiran & Marguerite; Joe Laurie; Chas. Mack & Co.; Hammond & Moody; Resista.

SALT LAKE CITY: ORPHEUM—Rainbow Cocktail; Josephine & Henning; Sam Hearn; Edith Clifford; Hickey Bros.; Ford & Urma; Ishikawa Bros.

SAN FRANCISCO: ORPHEUM—Emma Carus Co.; Mlle. Rhea Co.; Ames & Winthrop; Ed. Morton; Marino & Maley; Jack Kennedy & Co.; Lightners & Alexander; Henry Santry & Co.; Van & Belle.

SEATTLE: ORPHEUM—Billy Shaw's Revue; Phil Baker; Bostock's Rid. Sch.; Byrnes & Gehan; Avey & O'Neil; Sarah Padden Co.; Libby & Nelson.

SYRACUSE: KEITH—Grenadier Girls (Mont., Prin.); Mrs. Wellington's S.; Bert Howard;

B. Morgan & Co.; Juliette; 3 Nitos.

TOLEDO: KEITH—Lady Sen Mei (Dayt., Keith); Olsen & Johnson (Dayt., Keith); Masters & Kraft (Grand Rap., Keith); Jane Courthope; 3 Kirksmith Sis. (Grand Rap., Keith); Evelyn Nesbitt; Tuscano Bros. (Grand Rap., Keith).

TORONTO: SHEA—Herman & Shirley (Montreal, Prin.); Valiot 3 (Mont., Prin.); Bert Errol (Mont., Prin.); Geo. Kelly & Co. (Pitts., Keith); Grace Nelson; Smith & Austin; Foley & LaTour.

VANCOUVER: ORPHEUM—4 Marx Bros. Co.; Mahoney & Auburn; Alexander kids; Basil Lynn & Rowland; O'Donnell & Blair; Lucas & Inez; Ben K. Benny.

WASHINGTON: KEITH—Jack Inglis (N. Y., Alham.); Heart of A. Wood; Lucy Gillette Wm. Seabury (N. Y., Col.); Talbot O'Farrell; Libonati.

WILMINGTON: GARRICK—Gordon & Day; McFarlane & Palace; Billie Houncer; Wilton Sis.; Jolly J. Jones; Alf. Grant; Latell & Vokes; Helene Miller.

WINNIPEG: ORPHEUM—Rita Mario & Orch.; "And Son"; Sandy Shaw; Mirano Bros.; Shelton Brooks & Geo.; Wilbur Mack & Co.; Chas. Howard & Co.

YOUNGSTOWN: HIPPODROME—Nathan Bros.; Reed & Tucker; Morgan & Gates; Valeska Surratt (Syra., Keith).

"Guilty of Bigamy" Says Judge to Actress

Mrs. Georgiana Hewitt, playing the part of the bride in "Betty Be Good" at the Princess Theater, Chicago, appeared before Judge Rush in that city, expecting to have her marriage to Frederick B. Manatt annulled. She told the judge about her first marriage with Charles G. Oldham, an actor, and how, on Jan. 31, 1917, she married Manatt. But it was not until June 15, 1917, that she received her divorce from husband No. 1.

The seriousness of having two husbands at the same time weighed but lightly on her; in fact, she giggled frequently during the recital. Very unexpectedly Judge Rush caused her smiles to disappear when he spoke rather sharply about such proceedings.

"Undoubtedly your marriage with Manatt is void, but I am arbitrarily going to refuse your annulment. You have come into a court of equity with unclean hands.

"I will not allow the annulment because it will act as an invitation to many others to do the same as you have done. Indiscriminate marriages are not to be sanctioned by any court. You, young lady, are guilty of bigamy."

Osterman's "Praise Sheet"

Jack Osterman, who is in vaudeville with the billing of "15 Minutes of 'Something'" has made excellent use of some of the nice things the press throughout the country have said of his act. A regular one-sheet size of paper, with a layout of cuts of the young entertainer and reproductions of the criticisms from papers from Chicago to the Pacific Coast, is being mailed to theaters where he is booked to play. Osterman is now headed east where he expects to repeat his western triumphs. He's a son of J. J. Rosenthal, the popular manager of the Alwoods Theater in Chicago. His mother is the actress, Kathryn Osterman.



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**MOTION PICTURE
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VAUDEVILLE SHOWS IN MANY CITIES

BUFFALO: SHEA'S—Henri Scott, baritone, was the headliner at Shea's, with Jean Adair and her capable company in, "Ella Comes to Town," a big feature of the bill. Capacity audiences greeted them. Jack Inglis, billed as the Whizz Bang of Joy is funny and unusual. Charles and Madeline Dunbar, in their act Animalfunology are good; Robbe & Nelson are funny in their act entitled "His Girl"; The Four Ortons, pantomimists; Burt and Florence Mayo on the Trapeze; Harry and Denis in New Ideas in Dancing; and Leon Kimberley sketch "Spring is Coming" cover the others on the bill. Barker.

CALGARY, ALTA.: ORPHEUM—Sarah Padden headlined in a farcical sketch, "Betty Behave." The play is rather weak, but affords Miss Padden opportunity to show that she can play comedy as well as emotional roles. Byrnes and Gehan sing well and the lady wears many beautiful gowns. Billie Shaw and company offer a number of original and well executed dances. Avey and O'Neil are a pair of blackface comedians with a good line of patter. Libby and Nilson, trick and comedy cyclists; Phil Baker, accordionist, and Bostock's Riding School rounded out a good bill. Business good. Forbes.

CINCINNATI: KEITH'S—Valerie Bergere and company in a comedy-drama full of humor and sentiment score a real hit. The playlet shows Miss Bergere in a new kind of character. Trixie Friganza, always a favorite locally, partly because she is a local product and for the reason that she is a good entertainer, shared the honors on a bill that was replete with good things. Maryon Vadie, danseuse, and Ota Gygi, violinist, were a pleasing combination. James C. Morton, assisted by his family of Mamie, Edna and Alfred Morton, prove as irresistibly funny as ever. Bigelow and Clinton sing a number of travesties on popular sentimental songs in a manner that evokes applause. Alfred Farrell and Miss Carley have a novelty act in which pictures are made from rags. Dolores Vallecita and her leopards close the bill, which is easily one of the best of the current season. Goldenburg.

EDMONTON, ALTA.: PANTAGES—Joe Jenny and his comedy vocal trio have been coming here many seasons and are still going strong. Hazel Kirke and Jimmy Carson sing and dance acceptably. Valland Gamble mystifies his audiences with rapid calculation stunts, and his humorous conversation helps. Hope Vernon, singer and violinist, is above the average. Harvard, Holt and Kendrick play basketball on wheels. Act well liked. The International Bird Cabaret is fairly good. Business good. Forbes.

FALL RIVER: EMPIRE—Bill March 1-8—George Leonard in "Never Again," with nine girls. Canaris and Cleo in bits of magic. Jarns and West in dances. Gertrude Morgan in a song revue. Jack Moore Trio, tricksters and dancers. Paul Brady, a clever singer. The McNaughtons, singing, talking and dancing. Arco Brothers in feats of equilibrium. Mary Haynes in character song delineations. Mrs. George Primrose presented the George Primrose Minstrels of seven people in "Minstrelsy a la Carte." A good bill to very large attendance. So far, Lent has had no effect on the

attendance at our local theatres.

INDIANAPOLIS: KEITH'S—A good all around bill was topped by the classy, smart and well presented act "Dream Stars," with Charles King, the well known musical comedy favorite featured, assisted by four attractive girls, in memories of musical shows of other days. Ben Bernie was a decided addition to the bill with his violin and comedy; Finley and Hill in "Vodil a La Mode" scored, but it was the singing of a man not mentioned on the program, who carried the act to a big finish; Daisy Nellis, a pianist of ability; the Royal Gasbyes, a first rate juggling act; "Mrs. Wellington's Surprise," an amusing sketch and Emile and John Nathane in a good balancing act, added tone to the bill. Kirkwood.

MONTREAL: PRINCESS—"Story Book Stuff" presented by Raymond Bond and Co., is a vaudeville act of the best type; Walter C. Kelly, "The Virginia Judge," was warmly welcomed; Pilcer and Douglas contribute a good dancing act; Grace Nelson, Smith and Austin, Fargo and Richards, the Three Blighty Girls and Leon Gauthier's Dogs make up an excellent program. Tremayne.

PHILADELPHIA: KEITH'S—Eva Tanguay shouted a bunch of new songs to an enthusiastic audience, and even revived "I Don't Care." Albertina Rasch offered a beautiful act, well staged. Her Chinese dance was particularly well liked. Two of her pupils aided her in the interpretative dances. La Tzigane was excellently done. Lloyd and Christie put over some lively talk in southern dialect which pleased. "The Heart of Annie Wood" is another of Frances Nordstrom's rhymed playlets. Eleanor Griffith saved it from being too "namby-pamby." Talbot O'Farrell sang several Irish songs in a sweet tenor voice. James C. Morton and family offered a bit of slap stick comedy which got over well. The son helps the act a lot by his clever nonsense. Libonati played "Dardanella" on his xylophone and kept everybody happy. Jolly Johnnie Jones opened with wire walking. Charles McGood and and company closed. Conn.

PITTSBURGH: DAVIS—"Scarlet" the playlet with Valeska Suratt, was a big attraction here. Notwithstanding Lent the Pittsburgh theaters are crowded, and the Davis turned numbers away this week. Eddie Foyer made a hit with his poems and Eddie Buzzell and Peggy Parker were also good; Eleanor Cochran made her first appearance here with a list of good operatic numbers. Others on the bill were Frank Brighton; Boynton & Daring; The Brians; Burns & Foran; Margo Duo. Latas.

SEATTLE: MOORE—Singing her own songs, Emma Carus was the headliner at the Moore. Ames and Winthrop have combined many novelties in their melody and fun skit under the title of "Caught in a Jamb"; Mlle. Rhea and her original production of "Story Dances" is a piquant terpsichorean novelty; Jack Kennedy and his company are seen in an original comedy playlet called "A Golf Proposal," which has a smart dialogue and lively action; Marino and Maley are character comedians who possess gifts as vocalists. Mendell.



RICHARD O. TRAVERS
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